How I make a picture

by

lesson 1

MEMBER OF THE FACULTY OF

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Jon Whitcomb

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Jon Whitcomb, one of America's busiest illustrators, whose pictures are known to a wide public.

Meet Jon Whitcomb

by Alden Hatch

Jon Whitcomb has a unique ability to combine the newest looks with the oldest enchantment. His lovely ladies are always weeks, or even months, ahead of the vogue, not only in clothes but in the actual trend of feminine beauty; yet they are as lovable as the girl next door. This makes Whitcomb the top man in romantic illustration and pretty girl magazine covers.

The brilliant color, delicate drawing and freshness of Whitcomb's pictures give them an effect of effortless spontaneity that, paradoxically, can only be achieved by the hardest kind of work and a complete mastery of technique. They also contain that ingredient, without which no picture is really successful, genuine enthusiasm.

For Whitcomb is a passionate devotee of design. "I have no feeling for antiques and old masters," he told me frankly. "Ever since I was a kid, I've hated everything that was old and stodgy. What I love are the latest, newest, most expensive things. That's why I put them into pictures."

Whitcomb offers no apology for his failure to make obeisance to the gods. On the other hand, he is not belligerently sure that because he likes something it must be good. He regards his tastes as an amusing personal eccentricity. That ability to laugh at himself is the key to his character. Even though he has reached the top of his profession, he refuses to be pontifical about his art. He believes that if he ever did, he would lose not only the deft touch that lends enchantment to his work, but his own self respect.

Jon Whitcomb is a rather sturdy young man with a round boyish face, curly dark hair and laughing hazel eyes, made brilliant by thick lashes that are the despair of his prettiest models. He wears clothes with the careless flamboyance that is associated with the fashionable world from Italy's Lido to Hollywood.

Whitcomb started life a long way from the cabañas of cafe society. He was born in Weatherford, Oklahoma, on June 9, 1906. The virus of art was in his blood, for his father, Lemley Preston Whitcomb, taught mechanical drawing and was a connoisseur of triangles and T squares, while his mother, Melissa Hull Whitcomb, taught art classes in Michigan schools before her marriage. Whitcomb says that his mother made only one picture, but she made it again and again. It was a picture of an Indian sitting in front of a campfire with a tepee in the background. Mrs. Whitcomb painted it on canvas, frescoed it on walls, baked it onto plates and even burnt it into leather cushions.

The Whitcomb house was always plentifully supplied with pencils, drawing paper and water color paints, and all the children learned to draw. There is an old photograph of Jon and his three sisters, all less than six years old, sitting around the dining room table painting like mad. Outside was a dusty world of vast plains, still peopled with Indians and occasionally swept by cyclones; but Jon took little interest in these exciting scenes – except to paint them.

When Jon was six, the Whitcombs moved to Wisconsin where they settled first in Oshkosh and then in Manitowoc. There he went to school and continued to draw – it was as instinctive as breathing – and his pictures appeared in the school magazine. From high school, Whitcomb went to Ohio Wesleyan University in Delaware, Ohio. He majored in English composition and drew cartoons for the campus comic, the *Ohio Wesleyan Mirror*. He also learned to ride and play golf and tennis, but he cared little for these accomplishments, and it was not until he was much older that he became interested in sports even as a spectator.

Whitcomb needed money to put himself through college and gratify his developing taste for good looking clothes and modern gadgets. His first job was as a college columnist for a paper owned by a school friend of his father's, which was unequivocally named the *Detroit Saturday Night*. Another job was playing the pipe organ for silent movies in the Delaware theater. It seems that the regular organist exercised his inalienable right to get drunk every Saturday night, and Whitcomb had a steady job as his substitute for the late show.

Early Sunday morning, Jon would appear as organist in the Presbyterian Church. As he dreamily let his fingers wander over the keys, he occasionally forgot which of his public was listening. His theological career was abruptly terminated when he played a rhumba for the recessional.

In the summer of his freshman year at college, Whitcomb made his first money from art. Through a chain of friends, he got a job painting posters for the Palace Theater in Cleveland. All that summer he painted lurid scenes from movies on the big 40 by 60 inch poster boards. Since the theater also ran vaudeville, Whitcomb got considerable practice depicting dog acts, jugglers and wilted stage stars. Liberally sprinkled with flitter, a sort of tinsel dust, his pictures sparkled bravely under the lobby lights.

Whitcomb naturally contracted a light case of stage fever, which has lasted ever since. However, it could not have been serious, for, though the theater manager, John Royal, now program director for N.B.C. offered him a permanent job that fall, Jon decided to return to college.

His degree was not obtained without tribulation. In his junior year at Wesleyan, Whitcomb flunked Greek. His face was bright red, for a younger sister, now the famous glove designer, Merry Hull, passed easily in the same class. Since Whitcomb could not

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Here is Jon Whitcomb at the age of sixteen months forming a passion for Oklahoma's principal fruit.

graduate from Wesleyan without a classical language credit, he transferred to Ohio State for his senior year.

At State, Whitcomb became associated with a really talented crew on the college comic magazine, the *Sun Dial*. Clayton Rawson, mystery author and editor of several mystery magazines and the Detective Story Book Club, was its editor, and Milton Caniff, the celebrated cartoonist, was a contributor. Whitcomb says that, while his own style of drawing has changed out of recognition, Caniff drew then with the same incisive line that has since made him famous. That was in 1928, or late in the John Held, Jr. era, and *College Humor,* which was at its apogee, picked up many Caniff, Rawson and Whitcomb cartoons. Whitcomb and Rawson tied for fourth place in the magazine's contest for college artists.

Even in his senior year, Whitcomb had not decided on art as a career. He went to art class at Ohio State – his only formal education in drawing – but he slept through his art appreciation class – those musty old masters! – and continued to major in English. Actually he never did formally decide upon a career. He just continued to do what came naturally, and people liked his work and bought it.

Whitcomb's first job out of college put him in the role of an artist, complete with smock. It was a stunt the publicity department of the Cleveland Union Trust Company dreamed up to increase their travel business. They fixed Whitcomb up in what the public thinks a well dressed artist ought to wear and put him on a platform in the crowded main lobby of the bank, painting travel posters. Business in express checks boomed, while the curious crowded around the handsome young man who nonchalantly slung colors on his big canvas. The bank kept him on for a second week and a third. One day, his old employer, John Royal, sauntered in. "I just dropped by to catch your act," he said. "Pretty good. How would you like to work for us again?"

Whitcomb definitely preferred being an artist to acting one, and accepted on the spot. He was sent to Chicago, where he painted posters for a chain of theaters. His masterpiece of this period was the figure of a man twenty feet high, that could be erected on a theater marquee.

After eight months, he returned to Cleveland, where he got a job at the Fawn Studio of Commercial Art. There he really learned his trade, understudying such fine artists as Richard Schroeder and Norman Wagner. At first his pictures appeared only on posters and billboards and in small mail order booklets, but presently he worked up to ads in the national magazines like *The Post, Collier's,* and *Cosmopolitan.*

His next step forward was astounding, no one being more surprised than Whitcomb. He concocted a picture of wood, bits of cloth and string pasted together, and sent it to *Collier's.* William Chessman, the art editor, bought it for a cover in what Whitcomb still thinks was a fit of aberration.

This lightened the gloom of depression and Whitcomb, who had been doing Goodrich Tire ads, was inspired to put his savings into their common stock about three weeks before the crash. There went his capital. He was kept reasonably busy throughout the long dreary years, but he struck a low point in August, 1932, when his total earnings were $8.00. However, things picked up fast and in 1934, Fawn Studio sent him to their New York office. Whitcomb was delighted: "I had always thought New York was the one place to live."

The greater variety of work in the New York office quickened his enthusiasm. In Cleveland, Whitcomb had been more or less confined to local products. "For five years," he says, "I drew pictures of women in evening clothes, looking at Goodrich tires or a General Electric refrigerator or registering at a Statler Hotel, saying 'Ah!' with an expression of delighted amazement on their faces."

In New York he was able to branch out into the whole field of advertising and he began illustrating for the national magazines as well. His first illustrative job, in 1936, was a short short story for *Collier's,* and almost simultaneously *Good Housekeeping* gave him a chance to do two double spreads in black and red for a story by Rosamund duJardin called "Some Achieve Greatness." Whitcomb's work caught on; in fact it set a new fashion in illustration, and he soon had more jobs than he could handle. *The Post, Collier's, Ladies' Home Journal, Woman's Home Companion* and *Cosmopolitan* all bought his work. He began doing about 80% illustration to 20% advertising. Though advertising is much more lucrative, Whitcomb greatly prefers illustration, mainly because editors give him more of a free hand than the agencies, which are likely to insist on sending in their own layouts and sketches. However, this is not always the case. Recently Palmolive Soap ordered a series of pictures from Whitcomb with absolutely no strings attached, other than the facetious warning of one executive: "Don't make them look like Cashmere Bouquet."

"That is a very satisfying sort of deal," Whitcomb says. "It gives you scope to improvise and to work out your own ideas. I hope to do more work for Palmolive."

Meanwhile, Fawn Studio withdrew from New York, and Whitcomb, who is a shrewd businessman, combined with Charles E. Cooper, a salesman, to take over the New York office under the name of the Cooper Studio. Where Fawn failed, Cooper made a tremendous success. Whitcomb still owns an interest in the company and is still active in the management.

In 1938, Whitcomb paid his first visit to Hollywood, which he loved at first sight. It came about because a model for a serial he was working on got a movie contract during the third installment. Whitcomb tried another girl, but could not make her resemble his heroine, so he followed the model to Hollywood and finished the job in an esoteric hostelry aptly called The Garden of Allah. The model's name was Susan Hayward.

On June 15, 1942, Jon Whitcomb was commissioned a lieutenant, j.g. in the United States Navy. He spent the next six weeks in a mine sweeper off the Atlantic Coast. Since his previous seadoggery was confined to a sixteen-foot sailboat and one fast ocean crossing on the *Normandie,* he was not an unqualified success as a deck officer. Then the Navy got smart and reassigned him to the Public Relations Department, where he did some recruiting posters for the Waves that made the girls think that if they joined the Navy they would look like a Whitcomb picture.

In June, 1944, Whitcomb succeeded in getting assigned to the Pacific. There he got a bellyful of action, taking part, as a combat artist, in the invasions of Tinian, Guam and Peleliu. With a fine case of jungle rot, he was shipped back to a hospital in Washington, D. C., and discharged from the service in 1945.

Whitcomb returned to his career with grave misgivings. He felt that he had achieved success by always being ahead of the fashion and now he was three years behind it. Cooper did nothing to cheer him up. "A dozen men are doing your sort of stuff now," the president said lugubriously. "I think you'd better change your approach."

People are always trying to get Whitcomb to change himself and the magazines try to mold him; but they never succeed. As he puts it, "My style changes all the time to meet new trends, but my interests are constant."

Despite all the gloomy forebodings, the ex-lieutenant was soon overwhelmed with work. All the magazines that had ever used him, except *The Post,* gave him orders, and the advertisers came back too. It seemed that a genuine old Whitcomb was still newer than the newest imitators. However, the artist had an uphill struggle with himself in the period of readjustment. "War destroys all your working habits," he told me. "You become used to being told what to do and when to do it. Being your own boss again is a shock. In addition, I felt that I would never catch up with those lost three years. For a long time I was not satisfied with my work, though, luckily, other people seemed to like it."

I went to see Jon Whitcomb at *Sundeck,* his home on a peak in Darien, Connecticut. He is surely consisent in his fondness

Reading left to right: Carolyn, Flossie, Merry and Jon Whitcomb engaged in coloring some outline pictures of chickens. Notice the early Oklahoma coiffures. After a painting session, they pulled straws to see who got to drink the paint water.

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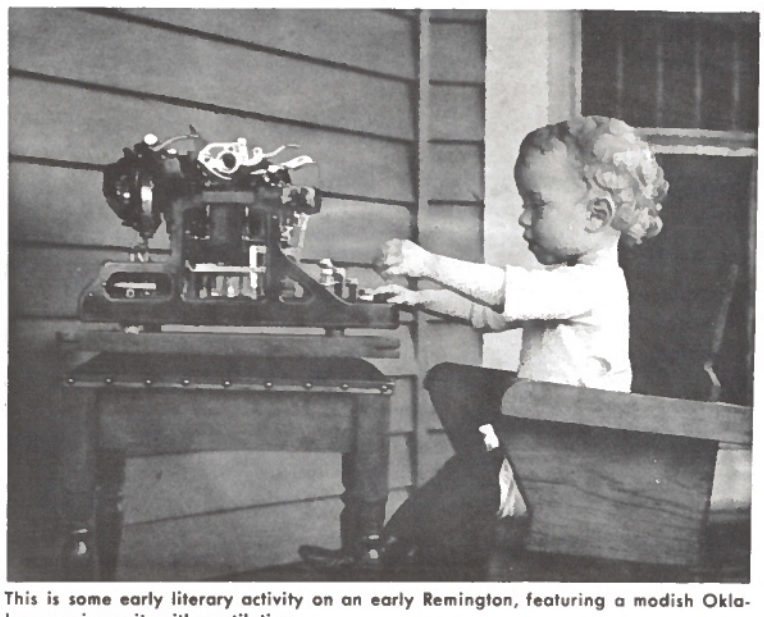


This is some early literary activity on an early Remington, featuring a modish Oklahoma union suit, with ventilation

for the new and startling. *Sundeck* is a completely modern house. It is built into the contour of the land so that it seems to have grown there. The drawing room is long and narrow, panelled with wide boards running horizontally. At one end it is lighted by great curving windows, rather like the last car of the Twentieth Century Limited. The furnishings are low, comfortable chairs, big sofas and smaller settees that resemble Roman banqueting couches. A Whitcomb-designed grand piano of cream colored walnut is matched by the console of a big pipe organ. Built into one wall of the room is a radio-record player. Whitcomb is very proud of this juke box, which he made himself from spare parts of a Capehart. Its lighted control panel looks like the instrument board of a B-29.

Next to painting, Whitcomb loves music best; and at any hour of the day or night, he is apt to turn to music making for relaxation from the grind of work.

The master bedroom, one wall of which is a single huge mirror, and the bathroom, which contains many new and curious gadgets, invented by the owner for his convenience, carry on the World of Tomorrow motif; but it is in the studio that Whitcomb really let himself go. Like the drawing room, it is very long, beautifully panelled, luxuriously and strikingly furnished. The fireplace is raised on a long, curving step of green slate, and a broad chimney of the same material is carried up to the ceiling. The fireplace itself is rather small and placed off center, yet it forms part of a symmetrical design. Above it, in place of a mantel is a curiously shaped white trough that is always filled with leaves or flowers. On these plays a pin spot light that can be controlled to change the color of the flowers to please Whitcomb's mood. An elaborate switchboard controls the main lighting, which can be dimmed or raised to great brilliance. The back wall of the room is partly covered by a large mirror, through which it is possible to project the lens of a movie machine. On the long, inner wall is an accordion screen that opens into the workroom where Whitcomb's secretary presides among a vast array of filing cabinets and the raw materials and tools of the artist's – and photographer's – craft.

The north, or business end of the studio, is a great sheet of glass that frames the hillside. In front of it stands the artist's specially designed easel-drawing board, his working chair and tables for paints and brushes. The traditional array of tubes of color, bottles of ink and the worn brushes sticking up out of china vases seems oddly archaic, as though they had strayed in from another era.

"Don't you ever get lonely living by yourself in this big house?" I asked my host.

Whitcomb laughed. "I'm never alone in it," he said. "It seems to me that people are always pouring through, business associates, models whom I'm painting, fellow artists, guests and workmen."

The workmen are there because Whitcomb is continually replanning his house. The old (1939) part was designed by A. Musgrave Hyde, but the artist is now his own architect and in addition does much of the cabinet work himself. He is also building another modern house back in the woods as the first part of a real estate development he is undertaking.

"How do you want to be presented?" I asked Whitcomb. "That is, how do you think of yourself in relation to your public and the students you will teach?"

With rare and engaging frankness, he replied, "You can say that I don't think of myself as an artist. I'm a manufacturer, supplying something editors want to buy. Somewhere I discovered what these people want and through a fortunate chain of circumstances I find myself able to produce it."

Then he pursued his philosophy, which combines a purely practical approach with his own enthusiasm for innovation. "You've got to be something new each year," he said. "As long as I can, I'll keep a non-static quality. I don't want to be dated. The fellows who have gone over the hill lost out because they allowed themselves to be identified with an era."

Whitcomb regards his affiliation with the Institute as an opportunity to explain his work to people who are interested in it. "I have been doing this for years in answering fan letters," he said. "Now I will have the opportunity to explain things at greater length. Writing this course has made me understand myself better."

He modestly added that the greatest hurdle he had to face in this connection was acting as though he had a right to be a professor. "The self-analysis required in preparing a course makes me terribly aware of my limitations," he told me. "On the other hand, I believe that the things that make artists interesting to a buyer are their shortcomings. Flaws plus virtues add up to character."

Though Whitcomb stoutly denies it, this creative discontent with his own work is the mark of the true artist whose mind can envision the ideal beauty that his hands cannot execute. He stated it plainly in answer to my question as to his ambition for his future. Very serious, for once he replied slowly. "I haven't a sturdy ego or a good opinion of my work. Often I hate my pictures five minutes after I have finished them. Some day I'd like to go on to where I can do things to please *me*. I have no ambition to paint for future generations. All I want is to be good right now."

Most people think that Jon Whitcomb has already achieved that ambition.

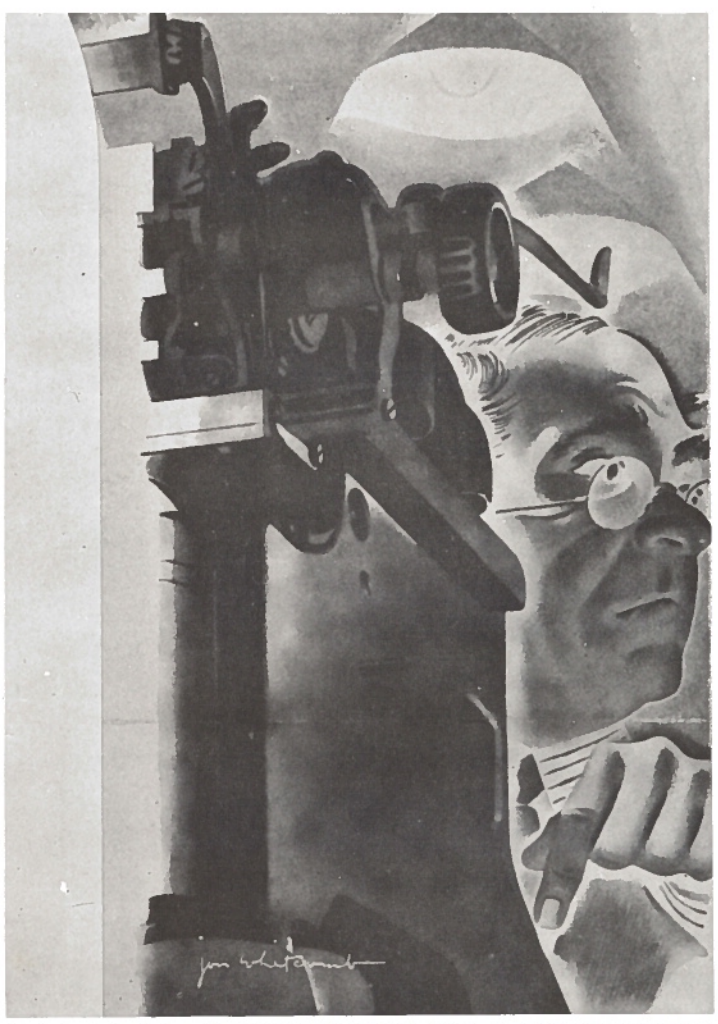
Whitcomb's early work

Earliest existing drawing, showing poor technique but a nice feeling for accessories. Kindergarten exhibition — Weatherford, Oklahoma.

Lobby poster painted about 1924 at Palace Theater, Cleveland, Ohio. Miss Mencken was a vaudeville star of the period.

So was Red Grange, fresh from his triumphs in football at the University of Illinois. These posters were one sheet, forty by sixty inches, painted in show card tempera.

First cover had no paint at all. It was pasted up out of small bits of wood and cloth.



First short-short story illustration for *Collier's*, March 31, 1936. The model was a janitor in a New York City office building at 155 East 44th Street.

First love story illustration, a picture for a story called "Some Achieve Greatness" by Rosamund duJardin, *Good Housekeeping*—also about 1936. Rendering seems to be smudged pencil.

Later work by Whitcomb

Portrait of a Wave painted for Navy recruiting in Washington, D.C., 1943. It is not known whether enlistments fell off or increased as a result of this effort.

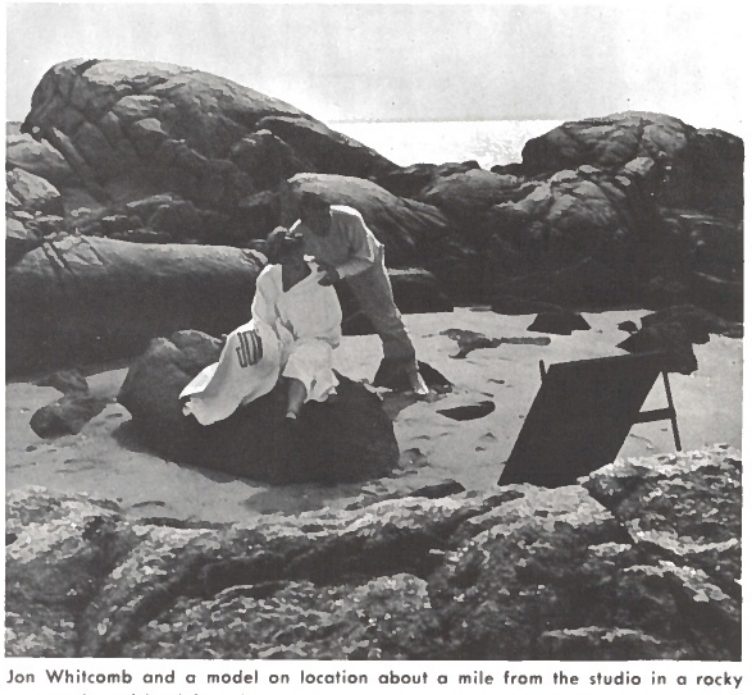
Orange Beach 3 at Peleliu, late afternoon of D Day. The explosion beyond the hill is a phosphorus bomb.

Water color of Peleliu landing in September, 1944. The original is in the U.S. Navy Combat Art Archives.

Jon Whitcomb at Home

"Home," says Jon Whitcomb, "is where your hat hangs." Here he is unloading a painting in front of his Connecticut house, where his hat would hang if he ever wore a hat. The name of the house is *Sundeck*, even in the winter, and is of contemporary architecture. Living in a firmly Colonial neighborhood, Whitcomb shocked the local residents by building a modern house.

At parties, it is sometimes difficult to prevent Whitcomb from working out on his Hammond organ. The indulgent spectators are, from left to right, Whitcomb, Mrs. Austin Briggs, Fred Ludekens, Mrs. Ludekens, Charles Ebersold, Austin Briggs, Al Dorne, Stevan Dohanos,



Jon Whitcomb and a model on location about a mile from the studio in a rocky cove on Long Island Sound.

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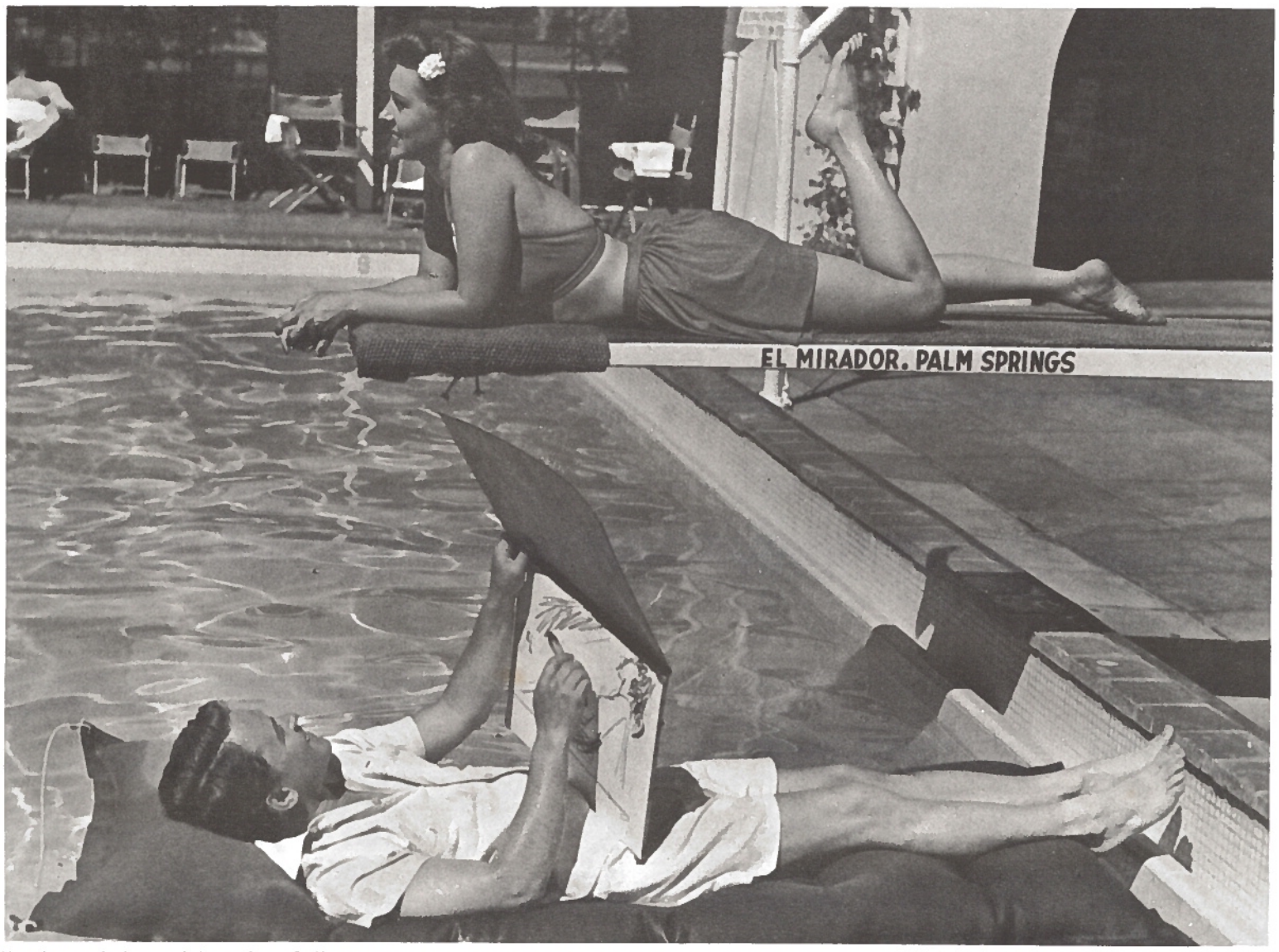
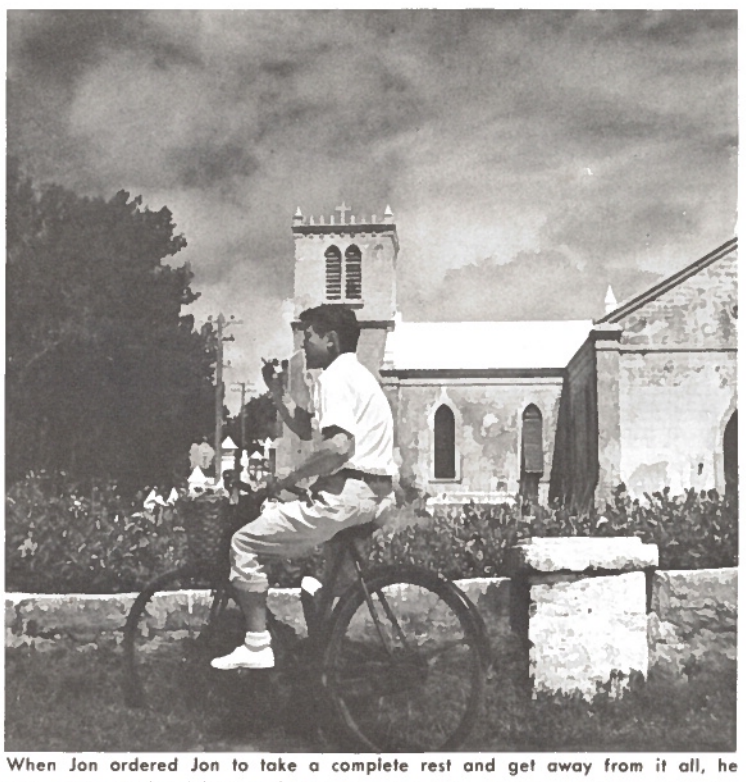


Vacation tomfoolery at Palm Springs, California. "Sketching babes from this angle," says Jon, "is comfortable but not recommended for accuracy."

The artist likes to spend part of each year in Hollywood. Here he is photographed with Miss Jane Wyman, the movie star.



When Jon ordered Jon to take a complete rest and get away from it all, he promptly took his advice and fled to Bermuda. Here he enjoys Caribbean breezes and sunshine while cycling about the island.

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Introduction

I want to welcome you as a student. I hope to show you many things that I have learned about illustration since I painted my first picture for *Collier's* in 1933, and to help you assemble a portfolio of drawings which may very well land you a job, or at least look very handsome on your living room walls.

Right now, I want to give you a quick view of the course as a whole so that you can see where we are going to start and also where we intend to finish.

In this first lesson, which lies spread out all around you at this moment, we are getting acquainted. By way of introduction, you have read a biography of me and seen my photograph. Working methods will be considered in this lesson because I cannot very well show you my pictures and explain how I make them without discussing my methods of working. You will discover that drawing is not the world's neatest profession and that my studio is about as messy as it can get. (Of course I clean up between jobs, but this is an ordeal for me because I hate housework.) There will also be much discussion of paints and brushes.

By this time, we will be crawling out of the litter of old pencil stubs, worn erasers and T-squares to take a look at models. As you may have suspected, it is by the merest hair that I have escaped being typed as a pretty girl artist. So we will take some pains to analyze pretty girls, and along with them, some men and little boys, little girls and babies. You will find this lesson fun. Meanwhile, you might start saving snapshots of your favorite pin-up people to be hashed over in connection with this lesson.

In one lesson we get right down to cases and take up *The Face*. Most people, to most other people, are *faces* first, and people second. By this I mean that very few people in real life come to be identified principally by other sections of the chassis. Through what I like to think is no fault of my own, I have drawn more square yards of *The Face* in my career than anything else. So let's face it – there will be a lot to say about eyebrows, mouths, ears, noses, double chins, make-up, hair-do's, schoolgirl complexions, five o'clock shadows and those romantic violet eyes that lady authors are always mentioning in short stories. Personally, I have never seen a violet eye, but authors have, so who am I to quibble? (I know a girl with orange eyes, but try to tell that to a writer.)

If you are thinking of discontinuing your subscription to *Vogue*, please reconsider. Because in one lesson we are going to be up to our hips in Fashion. No one seriously concerned with modern illustration can ignore styles, whether in clothes, furniture, architecture, landscape gardening or picture framing. Every year, every one of these gets a thorough overhaul, and magazine artists have to start fresh. Just get out of step for a few years, as some of us did during the war, and the struggle to get back on the beam becomes a major enterprise.

This lesson will cover the problems involved in keeping up to date on fashions in everything, and will include a method of *calculating styles in advance*. Magazines are published from two to four months after the contents in them are assembled. This means that an artist who wishes to dress a heroine in July for an October issue must be able to forecast rather accurately just what girls will be wearing in October. Because not everyone is invited to fashion previews of the great design houses, and because busy illustrators could seldom find the time to go anyhow, the most reliable source of such information is the fashion magazine, of which there are many.

Another lesson includes a general discussion of the research, or source material, side of illustration. This is what you might call the structural part of putting a picture together. Very few people realize the amount of backstage labor necessary to organize information so that an author's script can be transformed into an accurate visual version. Aids to this part of the work include a chummy acquaintance with your local library, especially the picture section. If you must paint a picture of a barn dance in Missouri in the Fall of 1871, you must know what the scene was like. So you must have a picture file of your own or know someone who does. This lesson will give you a rough idea of where to look for such information and will discuss the angles involved in saving and classifying clippings for yourself.

Magazines are one source of material. I would like to list the publications in my own magazine racks. I consider the following magazines to be indispensable in my business: *Architectural Forum, Harper's Bazaar, Holiday, House Beautiful, House and Garden, Life,* and *Vogue*. The following I think are highly essential and I clip material from them for my files: *Collier's, Cosmopolitan, Good Housekeeping, Interiors, Ladies Home Journal, L'Officiel* (Paris), *Mademoiselle, McCall's* and *The Saturday Evening Post*. Other magazines in my racks include: *American, Fortune, Hollywood Reporter, New Yorker, Time, Woman's Home Companion* and two newspapers, *The New York Times* and *Women's Wear Daily*.

I try to read all of these briefly, some of them carefully. My copies of *Life* are kept in bound volumes by the year. This is the only magazine which I utilize in this way because *Life* publishes an up-to-date index to the contents which I also keep bound. If a story has a Burmese locale, for example, it is easy to

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look up references and pictures in the *Life* index.

I do not mean to suggest that you need to take all of these magazines, or even any of them. I have simply found that this array helps me the most in the sort of assignments I have been given. The list may change from year to year, just as everything else does, and when new publications come along I expect to subscribe to them and drop certain old ones. I take the French magazine because French fashions are fascinating although a little exotic for application to American illustrations. The *Hollywood Reporter* keeps me informed about motion pictures being filmed from stories I have illustrated and gives me news about the activities of former models of mine who are now in the movies.

I have never been able to keep track of the appearances in magazines of my paintings for advertisements, so I do not have a complete file of them. But I make a special effort to save six tear sheets of all my editorial pictures – magazine covers and story illustrations.

Nearly all artists are chronic sketchers, so it is a good idea to carry a small pad and a pencil with you for miscellaneous doodling and the recording of facts for future use. This information, too, should be saved, classified and filed. Otherwise, you will never be able to locate it when you want it. Just to keep you from getting too bogged down with this necessary but unexciting division of studio operations, we will take time out in this lesson to go into some more personal things. I will offer some observations about my own preferences in artists and pictures and will mention a few things in this business which I am crazy about – and some others that just about drive me crazy.

At some point in learning how to make interesting illustrations for the current market, you will have to cope with the subject of photography, specifically photographs to help you make drawings. We will kick this important matter around in one lesson, exploring the advantages of a camera, the drawbacks and the easiest way to steer a safe course through the hazards. Incidentally, if you are one of the ten people in the United States who do not know how to take photographs, I will show you. It's easy. I have some fixed ideas about equipment too and you may be interested in them.

Most artists I know, including me, hate to hear an art director say, "Look – how about doing a picture in black and white, just as a change of pace?" This may mean that he really does want a change of pace but is too tactful to come right out and tell you that your stuff is getting monotonous. Or it may mean that his budget is low and all the full color locations are assigned to other artists. Or it may mean that an advertisement in the back of the magazine dictates the color plates in the front. Whatever it means, almost everyone actually prefers full color, full, juicy four-color – preferably with bleeds that go right across all the margins. As magazine presses improve, which they do every year, the printing fidelity gets better and better and almost all the front-rank publications add more color sections from time to time. So in this lesson we will go into color for reproduction, color for mood, color for style, color in tubes, in your brush, on your hands and, if you are anything like me, color all over the floor.

You will want to know some of the ways of using color that high-speed presses can handle. Everybody has a color theory and I am no exception. I have a theory which I ride like a horse. Some day it is going to throw me and I am looking for another one that I can get right up on when that happens. After this lesson I want you to do some experimenting with color. In many ways, this is a very personal part of drawing, and one that comes out of each person differently. I am not going to try to change your feeling for color in the smallest way. This belongs entirely to you, and should remain that way.

With the possible exception of *Reader's Digest,* most magazines have a newsstand strategy closely approaching General Patton's in his march across France. Anyone seeing a large cluster of American magazine covers for the first time might come to the conclusion that loud colors, pretty girls' heads and overwhelming lipstick represent the only form of attack. This is not true. Some publications consider it cagey to underplay their covers, relying on muted colors and blurred figures to lure the drugstore public. Magazines with large subscription circulations worry less about the competitive newsstand effect than those which sell a large part of their output over the counter. Such magazines can sit back on their prosperous behinds and go in for Capital"A"Art on Page 1, or no art at all. Others go to extravagant lengths to explode with violent color in each issue, making sure that each copy looks entirely different from the preceding one. Magazines with the same price and the same inside format consider that they are fighting for the same buyer and retain survey organizations to tell them every few minutes just who is ahead.

For all these reasons, cover art – whether photography or painting – is regarded somewhat solemnly by the people who plan it, buy it and subsequently fight the Battle of the Newsstands with it. You have heard about a chain being no stronger than its weakest link. Some people think that a whole magazine stands or falls on the state of its cover. I am not sure that I would ever feel that way, speaking as a reader about to part with a quarter, but it gives you a rough idea of the backing and filling that goes on behind the scenes. In the last few years I have worked on more than sixty cover pictures for three magazines with large circulations – *The Saturday Evening Post, Collier's* and *Good Housekeeping.* In one lesson I will spill some of my experiences in this department. You might be charmed to know that it will be a mixed report, combining considerable professional pleasure with the lower depths of personal agony.

Next we come to The Technique. Almost every day someone writes me to say with a perfectly straight face, "I enjoy drawing very much but I would like to know from you how I get a technique." In this lesson I expect to come up with the answer to this poser and I do not want to ever explain again that the shoe is on the other foot. You don't get a technique – *the technique gets you.* Like color, it is sitting up there right in the middle of your head, and if this sounds cryptic, hang on until this lesson arrives.

Now, after all these bits and pieces have been absorbed by you, we come to the point where we put them all together. In this lesson I will analyze some case histories of pictures I have done and try to show you where all the foregoing information fits into the end product of this business – the picture itself.

When you have finished this course, you will have a substantial collection of interesting drawings, not flavored with Whitcomb but built on your own personality.

And now I am about to preach to you for two minutes. When

Jon Whitcomb

Working procedure

Institute of Commercial Art, Inc.

I'm finished, it will be off my chest and for the rest of this course I'll never open my trap again except in a conventional vein. People like me who work for publications get mail. Rockwell, Dohanos, Parker and the rest of the faculty of the Institute of Commercial Art get thousands of letters from strangers. The people who write to me have a fixed idea which turns up between the lines in almost every letter. This idea is quite false. I never quite finish pointing out why it is false, because before I can finish answering one stack of letters containing this strange idea, another pile has come in. This peculiar delusion of a great many people runs about like this: "There is something taught in art schools that I can learn and sell." Nope – there isn't. *There is nothing you can ever, ever sell except your own personality.*

No art school I ever heard of, including this one, ever gave anybody a personality. A personality, which is an individual's most private possession, his exclusive property, and his property alone, is built out of his own private personal experiences right back to the cradle (some psychologists say back beyond that). Roll all of this up into one man and you have a collection of habits, prejudices, likes, dislikes, aversions, preferences, yens, weaknesses, strong points, charm, cussedness and a general, overall flavor that makes this person completely different from anyone else in the world, even his twin. By the time our man enrolls in an art school, this flavor is set as in concrete. He learns how to hold a brush and what kind of alizarin crimson to use, but the drawing that emerges on the white paper in front of him is different from that of the guy next to him. It has been filtered through the sieve of our man's personality. It has his flavor. It is strictly his. No one could possibly copy it.

That is the ingredient which buyers buy, which sellers sell. There is a necessity to label this ingredient. For practical purposes it could be referred to as *imagination.* That is what I shall call it from here on, for want of a better word. Everybody has a lifetime copyright on his own imagination. The patent can be added to as your experience grows, but it can never be infringed.

Some years ago a magazine, *The Pictorial Review,* capitalized briefly on this diversity of imagination. It gave out the same assignment to six different artists. Mr. Gene Davis was the art editor and he printed the paintings on facing pages so readers could compare six different versions by six different personalities. No one of these drawings had anything in common with any of the others – except the subject of the picture. The approach, point of view and treatment were as diverse as the artists themselves.

Thus in the drawings which you are going to make for me after reading these lessons, you will inevitably display your own personal flavor. I think that you will find my own experiences and preferences interesting. Some of them will be time-savers for you and you may very well desire to adopt them as your own. But I do not wish, nor would I be able, to influence the special brand of the work you do. All I can do is introduce you to some phases of a business in which I have been able to earn my living. After the introduction, I shall expect you to pursue the acquaintance as vigorously or as casually as you choose. The type of acquaintance which develops will naturally turn out to be the type you make it, yours entirely, with your own special stamp upon it. And that's something no one can ever take away from you.

Jon Whitcomb

Working procedure

Institute of Commercial Art, Inc.

Here is the artist's studio (twenty by forty feet). It is in accord with the recent theories of working space and is organized more like a living room than an office. The walls are walnut; the color scheme is beige, brown and blue.

Working Procedure

For better or for worse this is where I work. Rather it is one of the places. I have another office in New York City that provides a place where I can discuss advertising problems with clients. I do all my work in these two places. A few years ago I made a serious attempt to take my work with me when I went on a vacation. Taking my work along was literally the only way I could get any time away from home. The attempt turned out disastrously.

I find that, for me, the concentration necessary to paint is incompatible with strange places, strange people and strange equipment. It's like my playing the piano — one of my amateur interests. When I'm confronted with somebody else's keyboard, I can never think of a thing to play. So now, when I manage to snatch a stray weekend or, at rare intervals, a whole week off, I leave my work behind like a cast off suit.

If for any reason I had to move to another studio, there would undoubtedly be a long, trying period of several weeks in which I would fidget aimlessly about inventing excuses to avoid work. The studio you see above is fairly new, having been built quite recently. But I have settled into my groove now and it's not too hard to disconnect the phone, shut out distractions and get down to work.

I like cheerful surroundings and I am selfish enough to demand a fairly comfortable working place considering the hard fact that my working day runs anywhere from ten to eighteen and sometimes twenty-four hours. This schedule may frighten you

out of your wits. It does me, when I stop to think about it.

I am still on the sunny side of middle age and there are not less than sixteen thousand things I could enjoy doing if I hadn't promised faithfully to finish illustrations for a serial by the nineteenth, a cover by the sixteenth and four advertising drawings by tomorrow morning. Right here I would like to recommend to all hands that if a career in advertising art happens to you, never get yourself in such a spot. Some day I am going to take myself by the collar and analyze the problem which is: Whitcomb, look here, leave us not be silly. An eight hour day with Saturdays and Sundays off is good enough for other people. What's stopping you from having a free evening now and then?

But I never do it. I make good resolutions every New Year; I decide to kick half my clients in the teeth and *organize* myself on a sensible basis.

I won't be young forever. There's a river with sailboats one mile away. There's a dance at the country club. There's a new electric saw in the workshop just waiting for me to cut my fingers on it. There's a car in the garage I have never had a chance to drive except to the railroad station. There's a new concerto I'll never be able to hear. There's a tan I ought to work on; a movie I want to see.

In addition to all these personal reasons there is the realization that in this business you are only as good as your last picture. (Oh well, the last three pictures then.) The totalling of last month's bills and the reluctance to face more leisure on half the dough is understandable. I never get around to any of this self-improvement. I don't recommend this system. I expect all of you to be much smarter.

To work

The drawing board shown on the left is fairly old and moderately rickety. Don't let the glitter fool you; it's an old stand I had chromium plated. The work table you see here is a Dohanos artist's taboret. It is the best contraption I have found for holding quantities of paints, water and miscellaneous small tools. It keeps them handy for instant use.

I paint sitting down which sounds pretty lazy. Everything in my studio is on wheels so things can be whipped around easily into whatever arrangements make things more accessible. This holds true for all the tables and even my record player which sometimes must be shoved aside to make room for models. My housekeeper likes the arrangement so well I have even put wheels under the furniture in the living room.

To hold water for my painting, there are four laboratory beakers nested in a glass container. For palettes I like butcher trays with a white enamel finish obtainable at any hardware store. I have about a dozen of these in assorted sizes so if I am working on several jobs at once, I can save small batches of color that are already mixed. The nest of glass dishes at the rear of the taboret holds large quantities of mixed watercolor. I am not very particular about brushes although I like them when they are new and hate them as soon as the point has worn off. Brushes are my most expensive tools; I have to buy a lot of them. The ones I use most run from size 5 through size 9.

In the drawers I try to keep a supply of erasers for mind changing. The drawers also hold Venus pencils, Mongol colored pencils and the usual array of thumb tacks,

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Working procedure

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Slotted drawer for pencils in Dohanos's artist's taboret.

Rubber ear syringe for water supply by the drop.

Butcher trays for palette. I have about eight of these in different sizes.

Brush holders range from pottery jars to beer mugs. Something transparent is best.

Work goes faster if water color tubes are lined up in order.

Water containers are beakers from a scientific glass manufacturer's stock line.

This small bottle contains a wetting agent. It makes water color flow over slick surfaces.

Nest of kitchen glassware for mixing large batches of color.

compasses and rulers. Color in tubes, both Winsor Newton transparent and Designers' colors in somewhat larger tubes, are kept in their carton boxes in another cabinet. Years ago a tube of transparent color lasted a long time and usually hardened in the tube before I ever used it up. Nowadays the paint goes on thicker, with more of it opaque in the current fashion, and the supply goes fast. Next to brushes, colors are the biggest item in the budget.

As for choice of colors, I use practically the whole array the manufacturers offer. It seems to me that no mixture of red and yellow on the palette is ever as bright as the manufacturer's orange. When I need a certain shade of green, I hunt through my tubes until I find it. Mixing the stuff is always a last resort.

Since my work is reproduced by the engraver as soon as I can finish painting it and has little, if any, value afterwards, I pay no attention to the lasting qualities of pigments. However, the permanency of colors is indicated by a code number on the tube. That's something I ignore.

Before the war I used to paint a lot with German aniline dye watercolor because of its brilliance. But I came across an old painting the other day done with aniline dyes that had faded out almost entirely. So, if you want your drawings to look good to your grandchildren, leave the fugitive pigments alone.

For tints of color, I use Permo White and Dwight White. Permo is easy to make washes with, never cracks off in heavy layers and is kind to brushes because it washes out easily. But it doesn't cover dark areas very well. For one-coat whites or light areas over dark ones, a casein-base white, like Dwight White, is better. But it doesn't flow easily from the brush and is hard to rinse out. If the area is big enough, colors mixed in casein white are applied with stiff, oil bristle brushes.

No paint chemist would approve of the way I fasten down successive layers of underpainting. I like to work all over a drawing at once so I can keep a color and tone balance across the whole thing and I don't like to have the bottom layers smeared when I add more washes. Several times during the progress of a drawing, I spray it with a thin film of lacquer, Grumbacher Pastel Fixative. This keeps pencil marks from rubbing off and the early layers of watercolor from mixing with whatever I feel like putting on next. The fixative also keeps certain colors from bleeding through lighter washes applied later on top.

The airbrush jar holds diluted lacquer with which underpainting and pencil areas are coated to prevent blurring.

For adding small quantities of water to batches of mixed color, I use a rubber ear syringe (available at any drug store). The Scotch tape is useful for holding tissue paper down when tracing a sketch, fastening clippings to the drawing board or holding a thumb tack, point up, to use as a vanishing point.

The small bottle with the rubber stopper is a wetting agent which you can buy under several trade names. This one is called Aerosol. It makes water color "wetter" so it will flow over slightly greasy spots on a drawing or spots made too slick by inks to hold the color. A fraction of one drop will "wet" a whole lot of water.

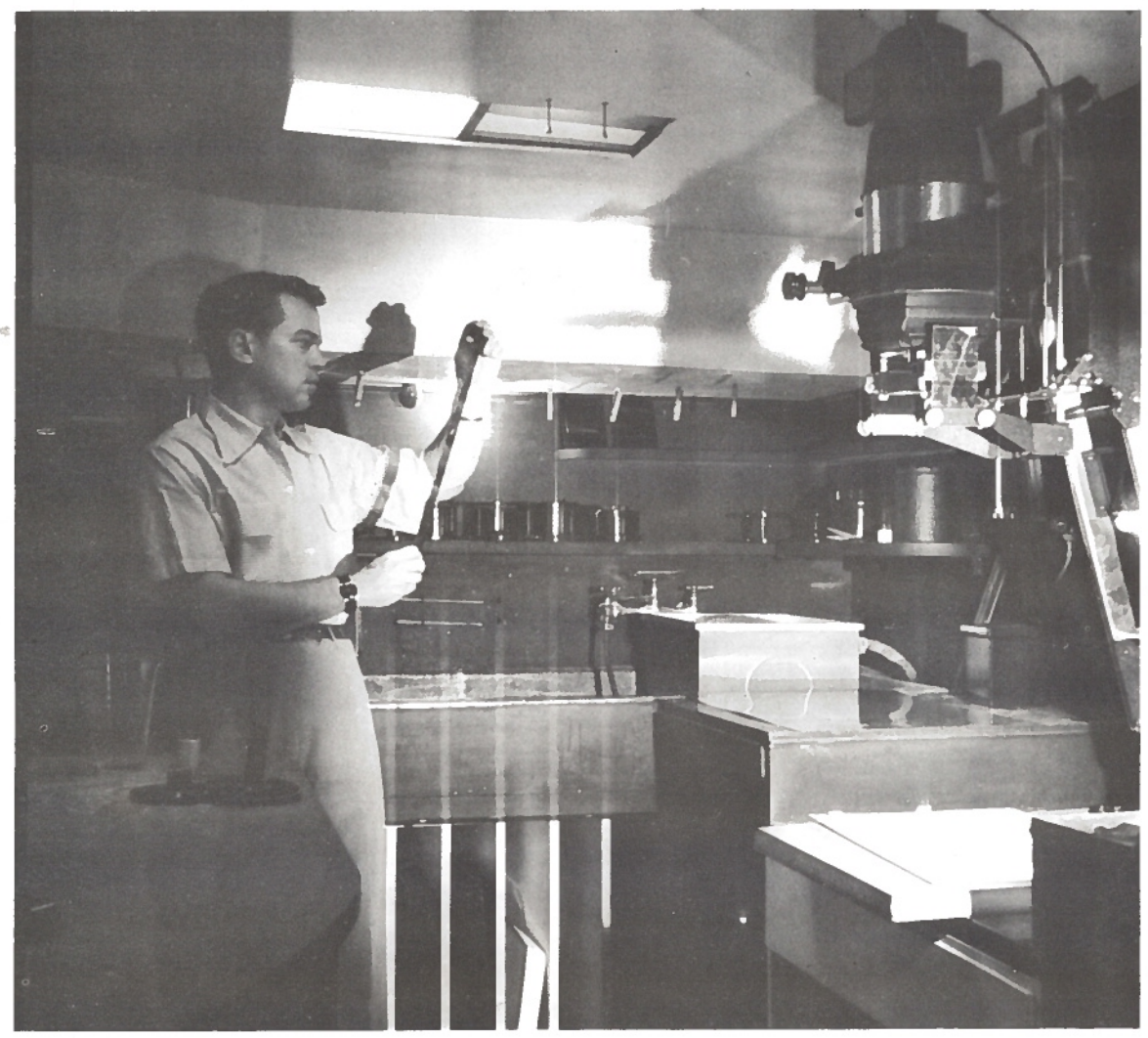
I like a batten of clean steel wool of a very fine grade for smoothing out color pencil areas or for mild erasing. It will also take some of the grain off rough water color board if I need a smoother surface for fine details.

My hand powered pencil sharpener has been replaced by an electric one. I'm a

Jon Whitcomb

Working procedure

Institute of Commercial Art, Inc.



My darkroom was designed by a professional photographer and is about as complete as we could make it in a space ten by six feet.

sucker for gadgets in spite of the fact that I have never been able to find much use for an electric eraser I once bought. It burned holes in the paper.

My darkroom has about everything in it for making quick prints for jobs. I'll tell you more about this phase of my work when we discuss photography in a later lesson.

My working day starts about nine — or ten or eleven if I worked most of the previous night. My secretary, who always gets a good night's sleep, comes about ten-thirty and we go over the mail. Fan letters get answered once a month by dictation. Errands for the day are planned and, if models are coming up from New York, train schedules are checked. Props for future jobs are written down on the bulletin board. These notes may read: "evening gown, automobile jack, bagpipes and what size shoes does Debby take."

New jobs are written in, with the dates they are due, on the elephant-size calendar. For this I use an enormous pen with various colored inks. It is called a Flomaster. I do this so I can see what my obligations are without using binoculars. For years I used to miss dates, forget engagements, stand up clients and make myself unpopular by promising to be several places at once — all because the calendars people gave me weren't large enough. Now I have big photostats especially blown up, so I can write down several impending crises in one square.

If this day is like most others, I will have seen my mail, run through the day's batch of new magazines and read the New York Times, paying special attention to the ads for women's clothes. The art you see in advertisements for Lord and Taylor,

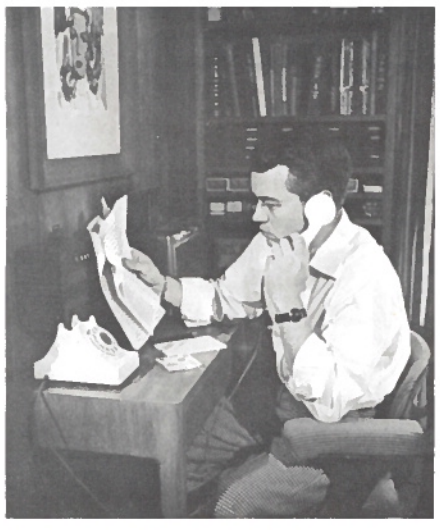
My king-size calendar is the tyrant of the studio. Deadlines have to be met, and since the bad news is right up on the wall where I can see it constantly, these reminders are effective.

Saks, Bonwit Teller's and Arnold Constable is very nearly perfect for keeping track of current styles (although not for advanced fashions). Technically it is the equal of and frequently more brilliant in execution than some of the magazine drawings. At ten the telephone will begin ringing and my secretary will handle some of the calls. But I will have to cope with others.

For instance, *McCall's* phoned today to say they disagreed with my conception of an old lady in a job delivered yesterday and that the editors felt I had made her too much of a musical comedy type. I said that any old lady described as drinking her own liquor on a passenger plane plus some other didoes committed in the course of the manuscript would certainly seem to have something rakish about her. *McCall's* was obstinate, so that matter was left to be thrashed out in New York in the magazine's offices tomorrow afternoon at three o'clock. This means I will have to miss a half a day's work here and will be forced to work against the deadline tomorrow night. All this information goes down on the calendar.

Delivering drawings to New York from my home (one hour each way by train or car) requires some ingenuity. To start with, I am never able to say in advance just when a drawing will be finished. Some jobs flow smoothly and cooperate with me. More than likely some will be temperamental and change their minds in midstream. I too am a mind changer; and one of the reasons I am usually pressed for time is that I am quite capable of changing my mind three-quarters of the way through a drawing. Then large portions have to be erased, washed off or simply rearranged. Some artists, like Robert Fawcett, are perfectionists and cannot bear to consider a drawing completed if there is any part of it they do not like. I'm too easy going to be that Spartan about things but I have been known to make fresh starts from scratch in the face of the most insistent deadlines. Sometimes my secretary has to drop everything and take my finished work to town; sometimes it is loaded on an outgoing house guest or, as a final resort, my office in town sends out a messenger.

Along about noon I will be: (a) working on a job or (b) flat on my back making up lost sleep. All this time I will be trying, in the back of my mind, to sort out the characters in a couple of short stories, sometimes doing this on three or four stories at once. The manuscripts may have been read days or weeks ago and quick notes made in the margin as to coloring of heroine, number of toes on hero, whether the setting was winter or spring and time the present or 1912.



Since I work forty miles out of New York City, editors and clients heckle me over the phone. Also vice versa. Here you see me calling to ask how a story turned out — the last page of this manuscript was missing.

You'd be surprised how the population of three short stories can get themselves mixed up. I hate to do pictures with crowds of people, unlike Austin Briggs who loves it — the more the merrier. So, whenever I can, I try to boil the characters down to a number I can handle.

I usually read a story manuscript twice. First for fun and second for information. For instance, I have to know: the important characters, which characters appear in the illustrated scene, their age, color of hair, color of eyes, how dressed, how fixed financially — would the girl be wearing clothes associated with Schiaparelli or Sears Roebuck? Is the mood of the yarn sad, gay or in between?

It's a good plan to jot all of these things down in the margin of the manuscript, since authors sometimes wait until the end of the story to tell you that the heroine's hair has a reddish glow, or, again, the writer may bury an allusion to the hero's

freckles in a paragraph you'd never notice later.

On the first reading, I try to visualize the story as a movie. Viewed this way, the big scene or scenes aren't hard to locate. Some stories are loaded with situations that lend themselves to interesting poses and layouts. Others haven't much action at all, in which case the artist must invent some — with the magazine's permission — or plan a mood illustration which will give the reader a quick impression of the sort of story he is offered.

The story, "Night in Cincinnati," by Mosser Mauger was a young love story of two movie theatre ushers. The tale was short on action but long on romantic intangibles like adolescent yearning and dewy nostalgia.

The girl fell in love with the boy before he ever noticed her — after all, it's rather dark working as a theatre usher; consequently, it was necessary to utilize some pictorial device to show this longing on the part of the girl and to set the mood for the reader.

After a couple of readings, I decided that the girl probably identified herself with the people she watched repeatedly on the screen. My rough sketch for the art director showed romantic action on the screen, larger than lifesize if you compared it to the foreground figures of the young couple. The scene pictured could have happened in the story. But it was not mentioned by the author. No specific scene on the movie screen was ever described. But I thought this typified the mood and the events in the story — and the editors agreed with me. I used the same girl to pose for the movie actress and the girl usher as a deliberate psychological tie-up between them.

Many stories fall slightly short of providing ready made situations which the

Every story manuscript has to be read carefully several times, with notes taken on details of the situation I am to illustrate. Some manuscripts are original type-scripts. Some are ninth carbons, and some are galley proofs like those below.

Be Your Own Sweet Self
SARAH THOUGHT, "YOU GET INTO THESE THINGS SO EASILY—THEN HOW IN THE WORLD DO YOU GET OUT?" • By RUTH RANKIN LAMSON

Here is an illustration from the *Ladies' Home Journal*, showing a "character" picture as opposed to a situation picture. This arrangement of the three leading figures never appeared in the story, but the moods shown here established the essence of the plot without giving it away.

Jon Whitcomb

Working procedure

Institute of Commercial Art, Inc.

Take a spoiled movie star, her small daughter, her ex-husband, her envious secretary, mix well with some reporters, add an airliner at a rainy airport, and you have the scene here for a short story in *McCall's* called "My Sweet Angel." Preferences among magazines differ on the subject of simplicity. Some would have preferred more people in the picture. Others would have boiled it down to a close-up of the actress and the child.

illustrator needs for his picture. Most publications approve of the artist's contribution to the problem, which is to carry on where the writer leaves off. In other words, if it could have happened and the author didn't mention it, the picture becomes a logical extension of the text.

Another story which emphasized the boy-meets-girl angle, but in a much more lively and down to earth vein, was "Be Your Own Sweet Self," by Ruth Rankin Lamson. The plot involved a young girl with severe doubts about her attractiveness visiting Hollywood, a famous film star friend of the girl's mother, and a boy the young girl meets in a book shop. No single incident described by the author seemed adequate to me to convey the message of the title and at the same time indicate the heroine's mental struggle over her personality. The solution lay in what might be called a diagram. I simply drew the girl looking doubtful, the boy looking puzzled and the movie actress looking worried. I set the stage for the general tone of the story without dipping into any actual situation.

As an example of a story that presented no planning problems whatsoever, I present

"My Sweet Angel" by Norma Mansfield. It had one big scene involving the principal characters that also suited the color requirements for the location of the picture in the magazine. It was a story of a self centered movie star, her small daughter, her ex-husband and her secretary who was in love with the husband. The actress's arrival by plane at a rainy airport had every thread of the story tied together in one scene, showed all the principal characters and displayed some of the glamour you expect to see in fiction about Hollywood people.

Working with several magazines at once, you learn very quickly that each one has its own set of preferences and prejudices. Each has a general pattern that you have to keep in mind when planning pictures for their fiction. If the same story were bought by *The American Magazine, Ladies' Home Journal* and *Good Housekeeping* and you were asked to supply pictures for all three, you would have to make three rather sharply different illustrations.

It is true that the women's magazines tend to buy similar stories because their readers are no doubt very much alike. But each magazine has its individual style and most illustrators are careful to keep in mind the set of preferences for each magazine. For instance, *Ladies' Home Journal* likes very feminine, romantic pictures with considerable attention paid to styles and fashions. The same story, if printed in *Collier's,* might turn up with the picture accent on action and striking layout. If *Cosmopolitan* bought it, the story would almost certainly be illustrated by a picture with the emphasis, in a very well bred way of course, on sex.

Every magazine I know of is on a constant quest for new, original ways of doing illustrations. All illustrators working today try to inject something fresh into each new picture. This means illustrators must constantly experiment, because to settle down to one way of doing things month after month is fatal. This is the point where opportunities for new and unknown artists come in. Confronted with the problem of where to sell their work, most young artists are fearful that it may be hard to break into the business. It is hard only for people with nothing interesting to sell. If you have a fresh, novel approach showing imagination and a vivid viewpoint, magazines will fall all over themselves making you welcome.

This welcome, however, is reversible. Let me point out that it is possible to fall out of favor just as quickly. Famous artists whose work you can look at now on any newsstand may slide into the great beyond by simply going stale and banal. The same old stuff, warmed up and served in the same old style has a very short life. Probably most of you can name one or two sad examples of this depressing possibility.

An eminent illustrator whose reputation comes from work he did fifteen or twenty years ago told me once, "You think you're working hard now, after three years in this business. Wait until you finish your first five thousand pictures and then tell me how you feel."

He went on to explain that he was bored to death with success, with painting, with being a celebrity and with life in general. This attitude flavored his work and he is not seen these days in magazines.

Almost all creative ingenuity grows out of being *not* bored. The whole trick to maintaining a fresh imagination is to remain curious about life. If you stay interested, you stay interesting.

How I Make A Picture—Step by Step

An advertising problem

The job chosen here as an example was one of a series for a client whose product is bought for and by women. Surveys show that this client's most effective sales appeal involves a young and pretty girl, usually about eighteen, wearing a high style (but not too high for Iowa and New Mexico) wedding outfit — a girl fresh of face and smiling appropriately to illustrate the company's slogan "The Happiest Brides Have Community." After the caption, the copy block and the product have been arranged over the painting, there is not much room left to spread out the traditional pageantry of a bridal gown; consequently, all the fashion angles have to be concentrated in the hair, the headdress and small details of bouquet and neckline. These details are guesses on my part. Some can be plotted by analyzing fashion magazines but most of them are imaginary. My crystal ball must aim four to six months ahead, when the ad will appear.

1 This is the advertising agency's rough layout. They have indicated a black background, since the preceding ad featured red and the one to follow will be blue. With wedding gowns almost rigidly restricted to white, with white flowers preferred, backgounds carry the color burden.

2 This is my rough sketch made same size (*Life* page) and pinning down the type of girl and suggesting the kind of flowers for the hair and bouquet. These sketches are sometimes made even more roughly in colored pencil.

3 Same sketch as it looked after caption, type block and spoons were added by agency. In this form the layout has been okayed by the client, Community Plate.

4 A model posed in a stock length of veiling and with artificial flowers. To be idealized, the model's face must be narrowed, the teeth re-designed, added prominence given to the eyes and cheek detail minimized.

5 Here is my rough pencil sketch which I used to begin the finished illustration.

6 Working drawing as it looked during rough blocking in. I like to put in the darks first and to work all over the drawing at once. This helps me balance the middle tones.

7 Here the hair, eyes, mouth and flowers have been put in, with final polishing to come later. Middle tones and depth of skin color have been established in opaques, and the whole area has been sprayed with lacquer fixative several times to anchor the underpainting.

8 Finished version, with final whites added to veil and flowers. I liked the result, although the lighting was somewhat radical for this particular client.

9 My fears were justified. The drawing came back with the request "Tone down lighting and take out cheek muscles." You see what happened to it above, after I had made the corrections under protest.

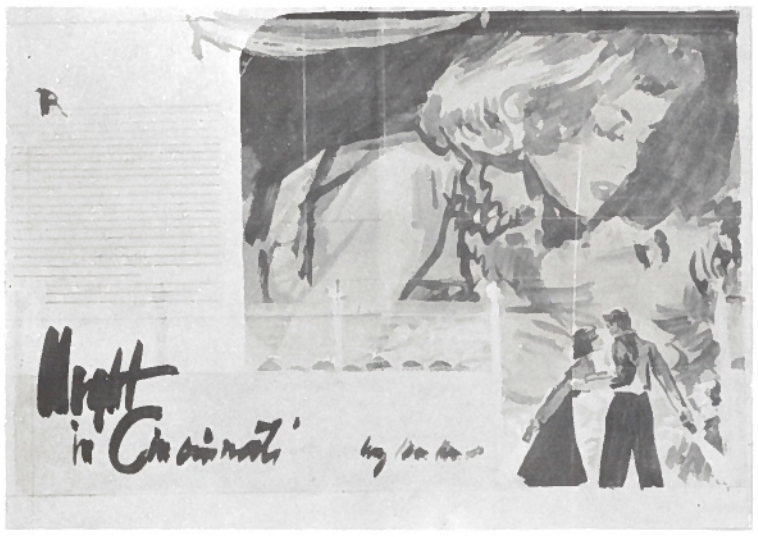
10 After seeing the results, the client changed his mind and asked to have the corrections uncorrected. He wanted it the way it was before. I washed off the corrections with a bit of cotton dipped in water, which did not disturb the original painting under its coat of lacquer.

The happiest brides have
Community
It's gracious living . . . it's sparkling hospitality . . .
it's thanksgiving *for keeps* . . .
when the bride has Community
—forever-loved, forever-honored silverplate.
Distinguished design . . . balanced weight . . .
Community's own long-life "Overlay" . . .
complete dinner services for
formal or casual entertaining . . .
all good reasons, says your jeweler, why
"the *happiest* brides have Community!"
(No Federal tax)
If it's Community*. . . it's correct!
*MORNING STAR
*MILADY
*LADY HAMILTON
*CORONATION
COMMUNITY . . . THE FINEST SILVERPLATE . . . ONEIDA LTD., ONEIDA, NEW YORK

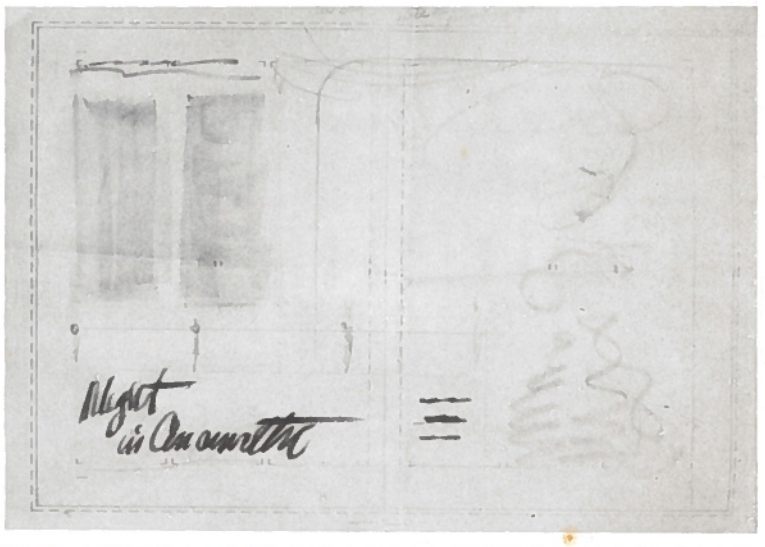
Ad as it looked in the magazine, several months later.

Black and one color

Most magazine artists do more full-color jobs than black-and-white, but sometimes full color is not available for certain locations in a magazine. Here is a story illustration which had to be designed for a black-and-green position, without bleed. This means that the picture area could not extend into the white type margins. Without bleed, a small magazine page, such as *Cosmopolitan's,* looks even smaller. After reading the manuscript, shown here, I found that the factual doings of the characters offered little action. There was much thought and conversation but nothing *happened.* By telephone, the art editor and I agreed that the picture should demonstrate the feeling in the story rather than any actual incident. Ingredients: Boy and girl theater ushers facing each other in front of exaggerated movie screen. Glass lobby barrier to extend across both pages as a device to tie them together and form a panel for the story title.



1 My sketch in pencil showing arrangement of figures and giving type indication.



2 Editor's revision of my sketch. He has compressed the picture so as to give more room for the type area.

3 My finished painting, revised in shape to editor's diagram. The small foreground figures are black and white, the screen area has a wash of green over it and the glass barrier is a very light tone of gray.

4 This is the drawing as it appeared in *Cosmopolitan.* You will notice that the drawing has been chopped off at the left to allow the title more prominence against the white paper. Construction details: The same two models were used for the ushers as for the lovers on the screen. This helped to convey the idea, which was brought out in the narrative, that the heroine kept confusing herself with the people she saw in the films. The screen is deliberately overscale, for emphasis, and the seated audience has been suggested only vaguely to concentrate attention on the ushers. In addition, liberties have been taken with lighting which is usually pretty murky in movie houses.

How I make a picture

by

Jon. Whitcomb

lesson **2**

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Jon Whitcomb

2 The face

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The Face

What makes a pretty girl pretty

There are two mediums which influence fashions in pretty girls: the movies and the press. These influences are not always pointing in the same direction at the same time. For instance, the close-ups of Miss Lana Turner, a currently popular flicker star, do not exactly suggest the types you see in this year's fashion magazines. But there is a rough correlation between real life, the movies and the pictures in the magazines. Thousands of girls cut pictures out of magazines and paste them up on their mirrors for technical scrutiny; other thousands, possibly millions, study their film favorites avidly for guides to make-up, hair styles, clothes and even personal mannerisms. Over the space of a few years, these preferred styles can change radically.

After the first World War, the vamp and the flapper waxed and waned. Nowadays they seem almost like burlesque types. Just before the last war we had short skirts and long glamour bobs. Since then, the trend has been steadily toward longer skirts and shorter hair, with heavy make-up giving way to more natural eyes and lips. Possibly due to the vast sums spent by the cosmetic advertisers, soap and cold cream manufacturers, girls are now frankly well-scrubbed and invisibly made-up. There is a feeling that plain-looking faces are pretty much the girl's own fault.

American dentistry can overcome practically any irregularity of teeth, and plastic surgeons turn out ideal little noses for fees ranging from modest to outrageous. Eyebrows can be managed, and the hair dye people can supply almost any color under the sun. Since magazine illustrations deal almost exclusively with heroines of great facial beauty, we will analyze some of the components of the pretty face.

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4 The face

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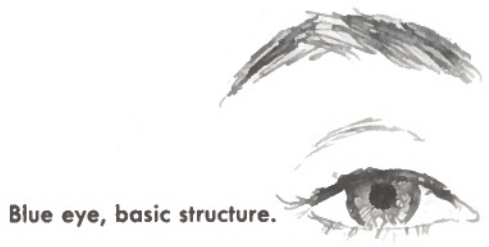
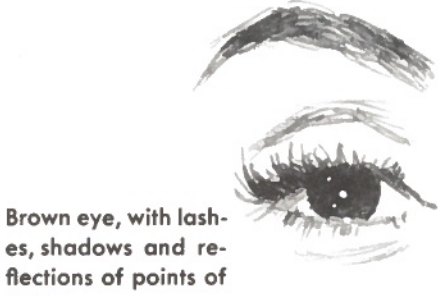


Blue eye, basic structure.

Blue eye, lashes added, with shadow indication across iris and white area.



Brown eye, with lashes, shadows and reflections of points of light.

Eyes

The most important feature of the eye is the iris. For some reason, girls with irises a little larger than usual seem to be prettier. This is a critical measurement, since getting an iris too big is unpleasing. When I draw a pretty girl, I sometimes spend a long time making the irises smaller and larger until they look just right to me. The eyes sketched at the left, belong to a girl with exceptionally large irises, and they are not enlarged in proportion to the rest of her face.

The size of the pupil, or black spot in the iris, depends on the amount of light striking the eye. Flashlight photographs of girls with light blue eyes show the whole iris as black, since the pupil does not have time to contract when the flash goes off. In bright sunlight, a light eye will be extremely light and the pupil very small. In drawing a close-up of an eye, you must consider it to be a small mirror, and that it will reflect points of light, if any are present.

The current fashion in eyelashes is to emphasize the top row from about the center of the iris to the outside corner, and to minimize the lower lashes. They should be somewhat uneven and of varying lengths. This too, is a critical affair. If too long, they will look false. If too short, they will make the eye too plain. If too dark, they will make the girl look too heavily made-up. Depending on the lighting, they will cast their own shadows, and I usually try to indicate that. In the movies, eyelashes have a definite curve upward at the outside edge. While seldom found as standard equipment, this touch is a valuable device for widening small eyes, or eyes placed too close together; and in addition it gives a cheerful look.

Two eyes

Never draw eyes that match. They are not found in nature and don't look quite right if you draw them that way. There can be subtle differences between the two eyes of any one person, either in size, direction of iris, slant of lids or the indication of skin folds above and below the eye. This is especially important in indicating certain expressions, such as sadness, quizzicality or delight. Eyebrows should never be identical either. This is the reason why absolutely perfect faces occasionally encountered in real life fail to be entirely satisfying.

When shut, an eye folds the two rows of lashes together, so that they are drawn much darker.

Eyebrows

Eyebrows are the easiest things on a face to manipulate for expression. For a pretty girl, the brows are usually a generous distance above the eye. If they aren't she may look sinister or hill-billy-ish or she may be scowling. They shouldn't look plucked or make a thin line. Plucked eyebrows may come back into fashion, but they aren't hot stuff right now. Unless the girl is an exotic type of brunette, with coal black eyes, I prefer eyebrows fairly light in tone, never painted as dark as the eyelashes. They can be arched, or peaked, or just slightly curved, but in general they are wider toward the nose and taper a bit toward the ear. It is best to draw them in with a basic tone and then add just enough hair texture to suggest that they are alive and growing. I have come across models who are unable to move their brows, and consequently they look pretty wooden. One girl I use a lot can do all kinds of tricks with hers. Raising one at a time is an elemental trick that comes in handy for a whole gamut of expressions from simple inquiry to stern indignation. Generally speaking, the slightly uneven brow with a slight shine toward the middle, helps to make a pretty face interesting.

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The face

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Short nose

Medium nose

Long nose

Average nose

Turned up nose

Straight nose

Noses

The nose does not contribute much to a change of expression, but it is the single most important item in a pretty face. If the nose is ugly, very little can be done with mouth and eyes to improve the face. Not many people notice when noses are good, but everyone senses the effect of a bad nose without quite knowing why. The nose of a pretty girl must not be extremely long, extremely short, or very wide. It can turn up a little, but it had better not turn down. It should be right in the middle and not lean to port or starboard. Some very pretty girls I have seen look fine from the front but not from the side. Or they have what's called a "good side." This is usually due to the nose. This is fortunate for illustrators in a way. A slight twist to a nose, or a bit of extra length to the tip and you have a character study, rather than a straight face drawing. A chiseled nose, with sharp angles, gives added age to a face; the young have rounded planes, with a slight tilt to the end. In general, the shorter the nose, the younger the girl. Noses as well as ears continue to grow throughout life. Old people have very long noses and ears, which makes it easy to indicate specified ages.

From the left

From the front

From the right

The mouth

The mouth of a pretty girl is never visible without make-up, except possibly while sleeping or brushing her teeth. For a number of years, the generous mouth has won out over the thin-lipped variety, and lipstick makes it possible for a girl with either type to paint on a standard mouth neither too full nor too thin. Fashions in color run from dark wine color to pale cerise, but you will find that ordinarily a bright clear red will reproduce the best in color jobs. My preference is for no shine, and it is very seldom that I like the wet-lipped appearance achieved with highlights. This means that the mouth is usually painted in rather a flat, over-all tone, with a darker line to indicate the contour between. In smiling poses, it is necessary to indicate teeth, and it is a good plan to know how many teeth you have, how many show when you smile, and what the various shapes are. Each tooth has its own shape and length, and requires more accuracy from a dental point of view than you'd think. To make teeth look whiter, the vertical outlines are usually made rather faint.

The face

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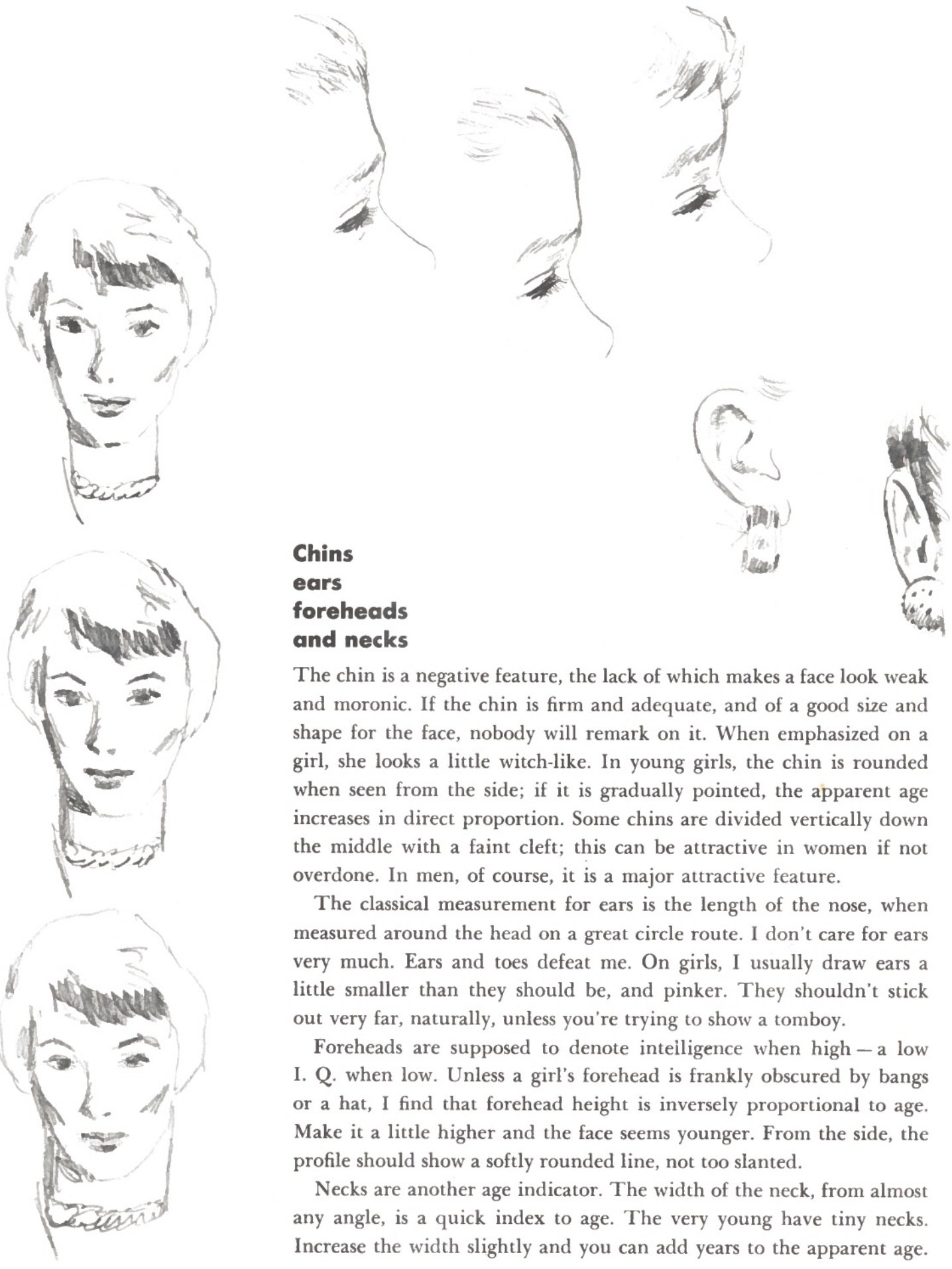

Chins
ears
foreheads
and necks

The chin is a negative feature, the lack of which makes a face look weak and moronic. If the chin is firm and adequate, and of a good size and shape for the face, nobody will remark on it. When emphasized on a girl, she looks a little witch-like. In young girls, the chin is rounded when seen from the side; if it is gradually pointed, the apparent age increases in direct proportion. Some chins are divided vertically down the middle with a faint cleft; this can be attractive in women if not overdone. In men, of course, it is a major attractive feature.

The classical measurement for ears is the length of the nose, when measured around the head on a great circle route. I don't care for ears very much. Ears and toes defeat me. On girls, I usually draw ears a little smaller than they should be, and pinker. They shouldn't stick out very far, naturally, unless you're trying to show a tomboy.

Foreheads are supposed to denote intelligence when high — a low I. Q. when low. Unless a girl's forehead is frankly obscured by bangs or a hat, I find that forehead height is inversely proportional to age. Make it a little higher and the face seems younger. From the side, the profile should show a softly rounded line, not too slanted.

Necks are another age indicator. The width of the neck, from almost any angle, is a quick index to age. The very young have tiny necks. Increase the width slightly and you can add years to the apparent age.

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In magazine illustration, quite often the age of a female is critically important to the story. Not long ago I painted an illustration for *Ladies' Home Journal* which specified an eleven year old girl. The model who posed for the picture was ten. The editors sent back the picture for revision because a poll of their offices revealed that most people said the youngster looked closer to eight. To add three years to this drawing required the following steps:

a. Lengthened her nose.
b. Added to her chin.
c. Added bangs to the hair, which shortened forehead.
d. Lengthened thighs, raised knees and added length to calves.
e. Made feet bigger.
f. Widened neck (most important change.)

The illustration below is shown as it was finally delivered.

Courtesy Ladies' Home Journal

A blonde at night. The hair is painted in pale yellow opaques over a dark blue sky color. Darks are added on shadow edges. *Ladies' Home Journal.*

Hair

As a frame for the face, hair tells a great deal about the girl — the state of her health (glossiness), her general financial standing (high style, or lack of it), her age (up, down or windblown), racial heritage (black, red or Scandinavian blonde). Since hair can't very well be discussed without mentioning style factors, let's stick to the technique of rendering it so that it looks like hair and let the fashion angles go until later.

I don't have any fixed routine in painting hair. Sometimes I wash in the general over-all color flat and when that is dry I indicate high lights. If the girl is very blonde, I sometimes make the whole area a pale, yellow wash and pencil in a very few darks on the shadow edge. For coal black or dark brown hair, it is only necessary to paint in the base color and add some judicious shine with opaques. The general lighting of the head determines the high lights. In low illumination blondes appear

Here is a platinum blonde with strong flat lighting. The dark edges were painted first and the blonde parts blended into wet edges of darks. A minimum of lines were added here and there to show the direction of the curves. *Collier's* Cover.

The basic wash is light brown with high lights added in pale yellow. *Collier's* Cover.

Here the darks were roughed in first, then the very light illuminated areas were blocked in and blended. Dark accents were added in pencil and tempera. *Collier's* Cover.

Rougher technique used to suggest slightly disheveled look of girl in bath. Medium brown areas washed in, then darkest lines. Light high lights added last in opaque yellow. Notice softer blending near face, harder edges in curls. *Redbook*.

Black hair painted in first in lampblack. Gray pencil used to stroke in high lights. Pale gray opaque used to accent dark gray pencil. *Palmolive Soap*.

dark, which makes a certain amount of exaggeration necessary in night scenes. To add depth to painting hair it is necessary to fuzz or vignette the softer part of the outline, especially near the temples where the hair blends into skin.

It is a good idea to make a rough pencil sketch on tissue of the modeling the hair will take. Then if you start with a flat painted area of black, you will have a guide for high lights to be added last. If the texture is hard, your high lights will have crisp edges. But usually you will want a combination of hard and soft edges. And whether you use pencil or water color on a brush, remember that the strokes follow the direction of the strands of hair.

The face

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Light source high at right, reducing modeling of face to shadow down cheek at left, line down nose, and hollow under cheek. *Cosmopolitan.*

Unnecessarily complicated system of shadows tends to clutter up this smiling face. Main light source from direct left, shadow side illuminated from direct right. A simpler lighting plan would have made this drawing more successful. *Cosmopolitan.*

Softly diffused light from below on the right confining brightness to chin and mouth. Eyebrows help expression, but lighting emphasizes mouth.
Ladies' Home Journal.

Lighting the face

An outline or plan drawing of a face can be drawn with a pen line. Before you can show depth or roundness, it is necessary to know where the light is coming from, how strong it is, and whether it will have perspective. Perspective in lighting means the difference between sunlight which is a single light source 93,000,000 miles away and which will cast parallel shadows with sharp edges, and a nearby spotlight, which may be so close to the face that the hair may be lit from below and the chin from above. This may cast shadows with sharp edges, if it is a pin spot, or fuzzy, diffused edges if the light is broad (as for instance, the light from a fireplace.) An illustrator frequently runs into trouble if he has to show a figure outdoors in sunlight, but must pose his model indoors under a spotlight. Unless the spotlight is thirty or forty feet away, there will be a fan-shaped system of shadows which may reveal the lighting discrepancy.

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The face

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Flat lighting with perspective, indicating that the light was close. Nose shadowed on top, chin underneath. This effect would be impossible to achieve with direct sunlight.

Lighting from single source at right front. Light patch on left cheek makes face look complicated at first glance. I've forgotten the story now, but I thought the odd lighting might make her look more like a lady spy. *Woman's Home Companion.*

The movies have discovered that certain formulas of lighting are kinder than others to certain movie stars. There are several actresses who must always be lit from above and straight ahead. This washes out pouches under eyes, emphasizes jaw lines and accents shadows from eyelashes. In drawing a face, the light source, or sources if there are several, must be established before much modeling can be done. In general, the most flattering lighting is fairly flat, that is,evenly distributed over the smooth parts of a face. Only a very fine face looks well with strong lighting from below, or from one side. In illustration, dark shadows cast upwards across faces are used only for special mood effects, or in night scenes where the situation demands it. The simpler the lighting the more chance the features have to show expression and feeling.

Lighting from direct front, above, intended here to emphasize facial expression of despair. Shadow from hat cuts across middle of nose, does not interfere with eyes. This is a movie trick now widely used in close-ups. *Ladies' Home Journal.*

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The face

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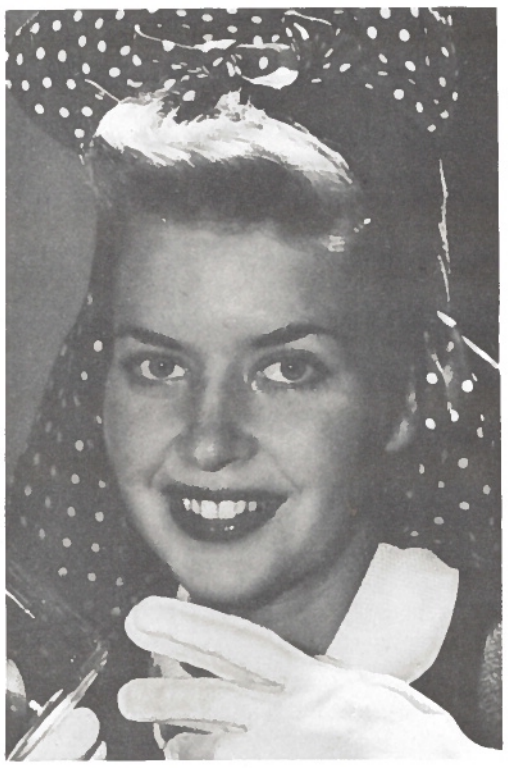
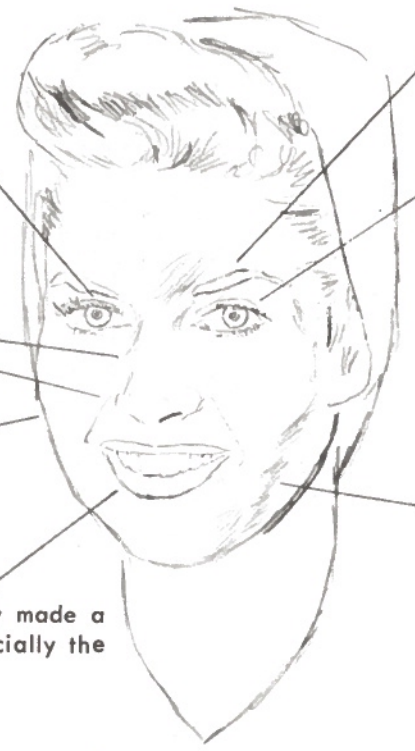


Idealizing the face

The face of a beautiful model goes through several changes on its way into an illustration or magazine cover. The perfect, flawless beauty is not always available for your soap ad or cigarette advertisements; and even if she were, you see her in the round, the magazine sees her in the flat.


Eyes are sometimes moved further apart. This device helps to make a face younger.
The eyebrows are raised.
The irises of the eyes are enlarged very slightly.
Superfluous lines, like laugh lines and wrinkles, and irregularities of jaw and nose are ignored.
The width of the face is narrowed slightly, since in life, your two eyes see a face that is a composite of the image from both. Eyes are roughly three inches apart, so that your left eye sees a little more of the left cheek, your right eye a little more of the right. Your visual impression is that of a thinner face.
Mouths are usually made a little fuller, especially the lower lip.
Shadows from lighting are edited for simplicity and sometimes left out altogether.

1

The facial structure here was so good that few alterations were necessary. The rather bold nose needed refining, and due to the low-key lighting, eyes were too dark for a color painting. This was a magazine cover which demanded a fashion treatment, so it was decided to utilize a trick lighting somewhat difficult to achieve with average studio equipment (like mine). The girl was photographed with a single light source, one 500-watt spotlight about ten feet away at the left.

2

Courtesy Cosmopolitan Magazine

Here you see the patch of light accented, which constituted the trick I mentioned. Since it covered only the right eye area, the pupil was made smaller and the iris lightened. Both irises were slightly enlarged. The eyelashes were painted in, to turn up instead of down, the nose modeling simplified, and the lips made fuller to emphasize the faint smile. The very angular ear was streamlined, and the veil painted over it to round it still further. A few more pom-poms were added to make the rather severe veil more becoming. The hairline was softened and made a little fuller for the same reason.

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The face

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1

2

Courtesy Cosmopolitan Magazine

In real life this girl is very pretty but not photogenic. To make a pretty girl drawing from her it was necessary to do much the sort of thing a movie make-up man would have to do for the screen. Beyond that, there are some things an artist can do that a make-up man can't — that is, structural changes which improve her appearance but do not destroy her likeness.

Here is the same girl with changes. The irises were slightly enlarged. Eyelashes were accented and made a trifle longer. Eyebrows raised. Nose made smaller. Upper and lower lips have been widened and the chin made slightly more pointed to compensate for the foreshortening which occurs in downviews. Some of the nose and chin modeling was deliberately left out.

1

2

Courtesy Cosmopolitan Magazine

Miss Anita Colby is considered by many people to be the most beautiful woman in the world. I am inclined to agree. But she is handsomer to the eye than to the camera, so a number of small alterations were necessary in making the pencil sketch. Having oversized irises to start with, they were exaggerated only slightly. But the neck was made slimmer and the necklace shown was made narrower. Eyebrows were widened a bit, since the photographed version would have looked inadequate in a drawing. The outside outline of the hair was cleaned up and a few unnecessary wisps left out. Some of the chin and nose modeling was ignored, but the shadows cast by the cheekbones were left intact in order to retain a likeness. Miss Colby posed with street makeup, so an indication of somewhat longer eyelashes was added.

How I make a picture

by

lesson **3**

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What Makes a Man Handsome

Unlike the standards for women, the standards of male charm have not altered spectacularly over the years. It is true that fashions in screen idols and magazine heroes have changed periodically as regards type, but not drastically as regards appearance. Still, there are subtle differences from year to year in the male faces people like to look at. Styles have even been set in gentlemen's faces by single illustrators, such as Leyendecker with his Arrow Collar ads. Even later, the public preference swung to healthy college types that used to be drawn by James Williamson for Ford advertisements.

Right now the trend seems to be toward what might be called the Wholesome Neighborhood American Boy type, a male who could be considered a desirable date at first glance by the younger females of the magazine public. His clothes are loose and comfortable, his hair is parted on the side, his face does not show many deep lines but looks rather as though he might have a perpetual tan and play a lot of tennis. His hair is generally made dark when the girl is blonde, his chin and mouth strong — not to say determined — and the planes of his face will

Jon Whitcomb

What makes a man handsome

Institute of Commercial Art, Inc.

be frankly chiseled into the current high-boned, lean look.

He will almost never have a mustache, and this is where magazine heroes differ from screen heroes. Right now he prefers a belt to suspenders, and, if he wears glasses, he carries them in his pocket. His sideburns end one-third of the way down past his ear. His eyebrows incline to the bushy side. He may have a crew cut, especially in college stories, but under no circumstances, unless the author specifies it, is he to look as though he had forgotten to get a haircut. His forelock is likely to be unruly, and in large numbers of current illustrations a mysterious wind seems to blow it down over his eyes, even indoors. (This may be out of style next year.)

Eyes will be blue or gray more often than brown or black. The general effect will more frequently be Scandinavian and blondish rather than dark and Latin looking. Don't ask me why. Right now the most popular male type is sandy-haired, tanned, light of eye and out-doorish looking.

Courtesy Ladies' Home Journal

Jon Whitcomb

4 What makes a man handsome

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In this rough pencil sketch done from the photograph, the right and left corners of the jaw have been accented, planes of nose made sharper and more geometrical, nostrils accented and chin decorated with a cleft.

Drawing a man's face

The small alterations in features discussed in the previous lesson with regard to the drawing of girl's faces do not apply in drawing men's faces. Generally speaking, getting masculine qualities in a face involves sharpening angles rather than softening lines.

Here, modeling has been carried farther; hair is drawn in with high lights left white, shadow area of cheek and chin indicated. The man appears about twenty-five years old. He would be the hero in a story illustration.

Keeping the guy still twenty-five, more modeling goes in. A few strokes show skin texture and a rough progression of outlines for nose and cheek. Judging by the collar, he is a young stockbroker, married two years, lives in a respectable suburb, has one child.

Here's the same man in his senior year at college —blond, this time, with hair a step beyond a crew cut. This makes him look younger — possibly twenty-one. The sweater means he plays football. He isn't married but is going steady with a dark haired girl.

Our man at forty-five or fifty and at sixty-five.

Aging a man

A commercial illustrator has to be able to hit ages on the nose. When the author says the hero is thirty-one, the illustrator must show the man is obviously thirty-one, not twenty-six or forty-seven. Models you hire will seldom be exactly the duplicate of heroes described in the story so you must know how to change details so your people will look like the characters in the story. As a man gets older, the following items make the difference: Gray hair, progressing to white or none at all, hairline recedes above forehead, nose and ears become longer, bags develop under the eyes — sometimes several in terrace formation, mouth less firm, color leaves lips, lines deepen in forehead, jowls or dewlaps appear under jaw, chins multiply, neck widens then shrinks in old age, collars become taller.

Jon Whitcomb

What makes a man handsome

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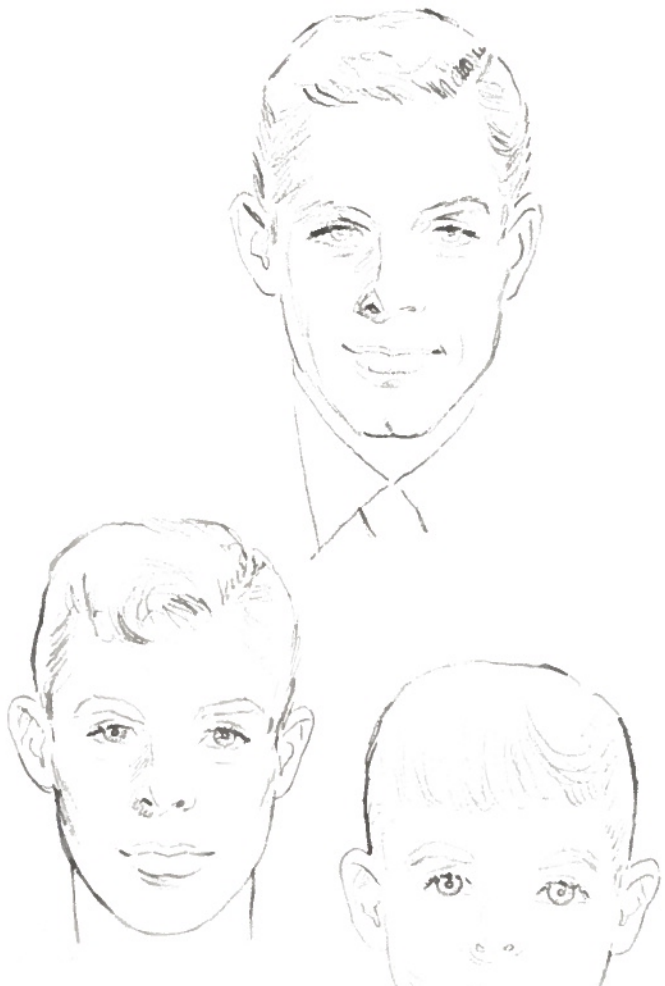
Making a man's face look younger

Reverse the foregoing process and see how the years drop off. To make our twenty-five year old man look younger, you concentrate on the following features: More hair and a lower hairline, shorter nose, smaller ears, no lines under eyes except possibly laugh lines, mouth firmer, lips fuller and with more color, smooth forehead. The rough sketch on the right shows our man as he may have looked at seventeen.



Little boys

To draw little boys you accent all the features described above and make structural changes involving the skull. A small boy's head is comparatively larger above the eyes, his pupils are larger and the chin and jaw lines more childish and less bold than a man's. He will have a haircut unlike a man's — sometimes cut straight across above his brows. Little boys have small ears and a little nose. Eyebrows are less bold than they will be when he gets to high school. Freckles help — and most children have a few.

Here are two covers, and a sketch for one of them, showing youngsters in the five to eight year old range. The models were approximately the correct ages so no drastic changes were necessary. The paintings were done in water color about one and a half times the cover size .

Courtesy Good Housekeeping

Jon Whitcomb

6 What makes a man handsome

Institute of Commercial Art, Inc.

Babies — little girls teen-age girls

Courtesy Woman's Home Companion

Courtesy Good Housekeeping

In between babies, little girls and Girls, we have the teen-ager. The teen-agers have their own magazines, their own language and their own clothes. This year, to show a teen-ager, all you have to do is draw a young lady anywhere between eleven and sixteen and put her in bobbysox, saddle oxfords and an ill-fitting shirt-skirt combination. This age classification may show signs of being grown-up — she may be wearing lipstick and nail polish or she may be frankly immature, with freckles and braids. In various parts of the country she may be clad in a man's shirt and dungarees, a sweater with pearls or a corduroy windbreaker adorned with fraternity pins. It all depends on the state of the local enthusiasms in mass adornment. The young lady here is taken from a story of adolescence in *The Woman's Home Companion* and the illustration tried to show a mental yearning to be grown-up. The same girl posed for both parts of the picture.

Babies present special problems, and most good baby artists are specialists. This cover was painted by a non-baby specialist who would much prefer to tackle more elderly subjects. The child was about nine months old, wouldn't hold still for longer than one-fiftieth of a second and showed all the willing co-operation of a whirling dervish. Out of about a hundred photographs, most of them blurs, I got a hand here and an ear there that seemed to go together. Babies are mostly big eyes, with a small chassis hitched on behind, so the emphasis in the drawing is on the eyes. Not all babies make good subjects for drawings, because some infants manage to look like little old people. In a drawing you must make them look like babies. The nose is just a button, the lips are fat and full (and drooling) and the cheeks are exaggerated. Babies don't have wrists, just dimples, and the shoulder and arm structure is so streamlined and unformed that anatomical rules don't mean much. This youngster, a boy, had somewhat more hair than I would think a child that young might have, but I drew it that way to help minimize the enormous forehead. This drawing was water color in a transparent wash, with some of the skin tones accented with colored Mongol pencils smeared with a paper stump. This technique is currently giving way to more solidly painted opaques, which is probably the way I would handle it now; the transparent washes reproduce a little too smoothly and seem to lack character.

Jon Whitcomb

What makes a man handsome

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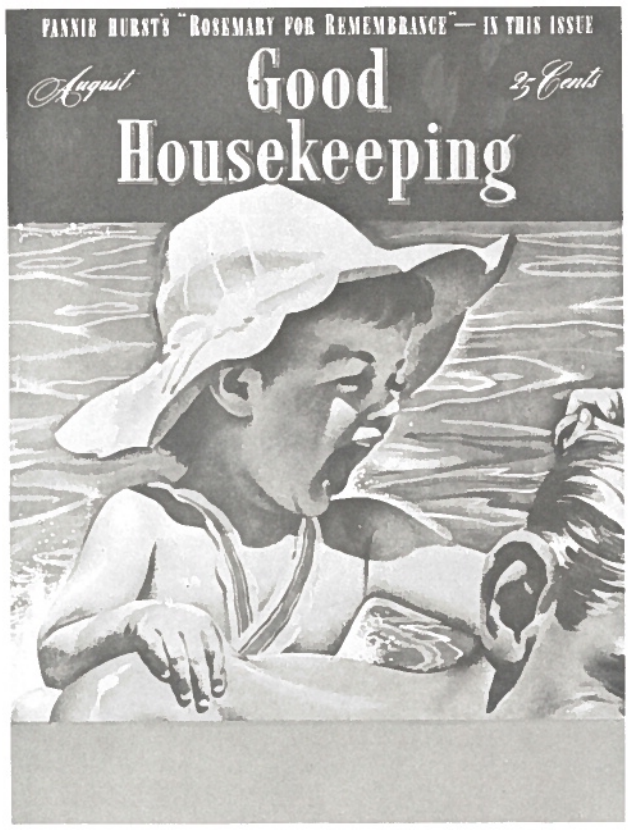
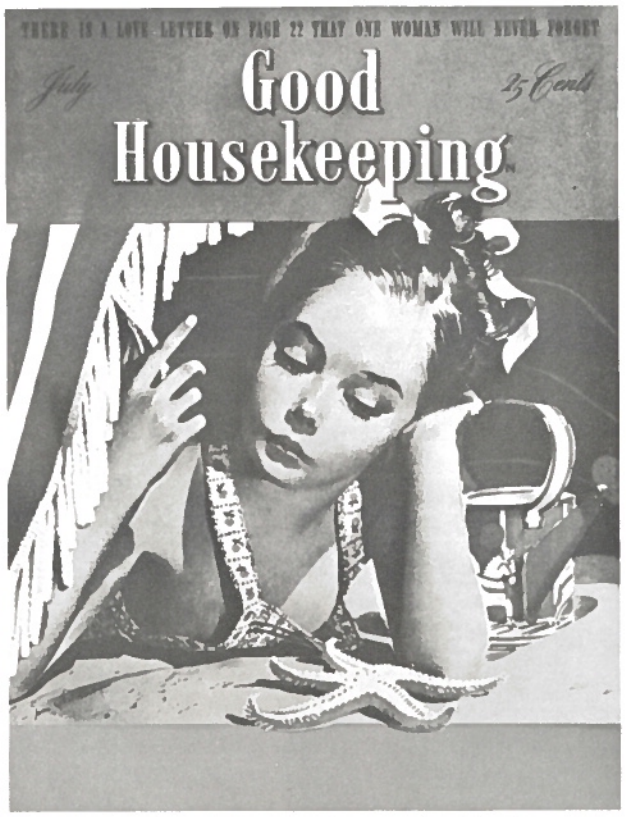


This cover was painted from a fat child of three. I made her thinner so more water would show in background.



The age of this child is harder to identify. She might be seven or eight. Females with hair up on top of their heads always look older.

This was a fat child of four. This time I left her plump for it seemed to go better with the subject of knitting. If I were doing this painting again, I think I would give her a less grown-up coiffure. This one strikes me now as too "arranged" — sort of like a movie child.

This is another cover I wish I could do over. The hair is too immaculate for a child of three; I'd like to see it more frazzled and informal. The lighting, too, is not very skillful; it was supposed to be a soft glow from the star. I include this to show that very young children have very big heads with small features clustered down around their chins.

Courtesy Good Housekeeping

Jon Whitcomb

What makes a man handsome

Institute of Commercial Art, Inc.

1

2

3

Variations

The sequence of story illustrations on these two pages is about a single character invented by Mr. Samson Ralphaelson for *Good Housekeeping* Magazine. There were seven short stories which told, in sequence, the life and loves of Hilda Benson, a young lady who started out a wicked woman and got reformed toward the end. It was necessary to show her in the first picture as a designing female up to no good. The elements I selected to indicate this were the drooping eye (she was on the make for a new husband), a sophisticated hat (by John Frederics), a dyed-blonde hair-do and the pudgy hand of her male companion holding the cigarette. Naturally the magazine wanted the girl, Hilda, to be beautiful in each picture, which limited the amount of character changes I could make in her face.

In the second story, Hilda went home to her middle-western mother, an old gal who turned out later to be even more rascally than her daughter. Hilda set her cap in this installment for a local business man. There was considerable emphasis in the text on the early Pullman aspects of the small town architecture and furnishings, so I showed Hilda leaning on a kerosene lamp, looking calculating and mean, with mama and mama's gingerbread house arranged in *montage* across the two pages. The left page was full color, but the right-hand page had only red and black. The house was sketched in pen and ink.

By the third stanza, Mr. Raphaelson had our designing heroine still pretty fashionable with minks and jewels from previous husbands. She is shown here casually turning down a small-town swain in his car, looking at her watch during the proposal. The models were posed in the studio, and there is some doubt in my mind as to whether it would be possible for two people actually to get into this position in an auto-

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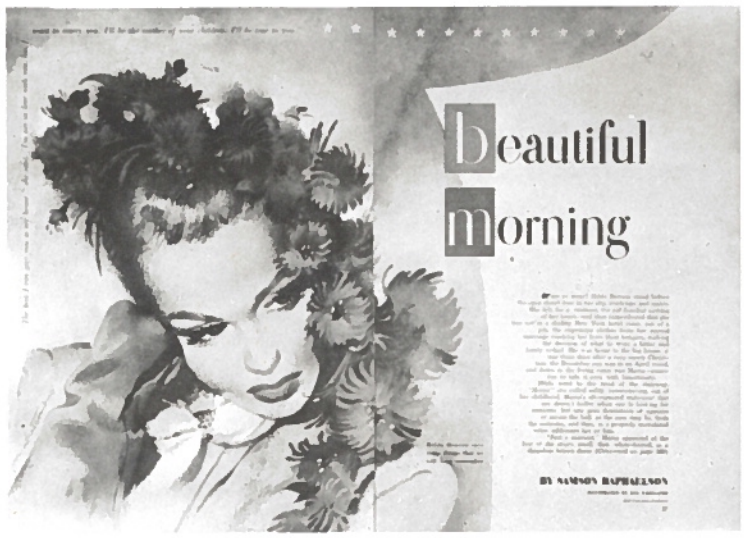

4

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6

7

Courtesy Good Housekeeping

mobile. However, artists are allowed some license in these matters, and you need it frequently in order to get a story caption, a copy block and a line of blurb on two pages divided by a gutter.

This view of Hilda (4) was intended to show a woman arrayed in a seductive rig about to go to work on a rich man: purpose, matrimony. Hilda does not look as wicked as before. She has begun to have attacks of conscience.

This is Hilda (5), looking anxious, about to be stood up at the church. I was experimenting with painting on canvas that month. The medium was tempera mixed with casein medium. This was in full color on the left-hand page, red and black on the right. Hilda is looking less villainous all the time, as the author had become interested in her and was making her out to be a victim of circumstance and not a bad girl at heart.

Married to a rich man at last (6), Hilda is having her troubles. Here, she visits her husband's mistress, in an attempt to make her give him up. Hilda is the one with the orchids, wrapped up demurely in a dark scarf with a few, old, last year's diamonds.

The final installment (7) shows Hilda completely reformed. The husband has lost his fortune, and presumably his mistress too; and Hilda is bravely casting her lot with him just before leaving their forty-five room mansion. She is wearing her last chic hat, and the inference in the picture is that the two of them will go right out into all the bad weather outside the window and Start Life Anew.

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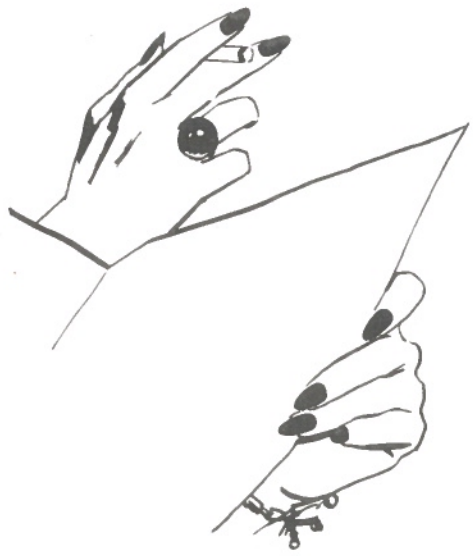

Courtesy Collier's Magazine

Hands

Next to faces, people seem to notice hands most in illustrations, and there is a widely held belief that hands are a better indication of character than faces. Even if they aren't, hands come in for considerable attention from illustrators because they appear frequently in close-ups and advertisments. Cosmetics, cigarettes, ginger ale, jewelry and liquor are some of the products which demand expertly drawn hands somewhere in the picture. I worked on a hand lotion account once which used black and white drawings of luscious dames with the heads cut off so that hands would be the focus of attention. I'm not showing you any of these because I looked at the tear-sheets recently and I was amazed that they had sold any of the product. Seemed to me the artist hadn't done very well on the hands.

Shown on this page are three magazine covers which depend largely on the treatment of hands to put over the story in the picture. There are certain rules to observe in drawing hands which derive partly from current ideas of what it fashionable and partly from anatomy. In drawing women's hands it is always necessary to accent the knuckles. Most graceful hands in life do not have prominent knuckles, that is, the slight bulge at the joints does not show very much. Some women's hands are so streamlined that the bones do not show at all. In a drawing, this effect is not good. It looks too much like five bananas joined at one end. In accenting the joint of a finger it is not always necessary to show a bulge in the outline — sometimes just a faint indication of a shadow will do it. You will notice that in some fashion drawings the knuckles are emphasized extremely, and this is where the fashion angle comes in. Joints are chic right now. In the sort of paintings that I do, however, the effect has to be minor — but it has to be there. In drawing men's hands, of course, the knuckles must be rather firmly indicated or they will look plump and pudgy.

Nails on a woman's hands are drawn in a fat oval, broader at the base than at the tip. Nail polish is a great help in drawing hands, as it gives an accent that you can't rely on if the nails are to be rendered *au naturel*. Then you have to go to all the trouble of suggesting moons, and indicating the edges of the nails without making them look unmanicured. Me, I hope red nail lacquer stays in style indefinitely. A woman's nails are almost always stretched a bit in drawings; if the model has long nails to start with, you lengthen them slightly anyway. There is a point beyond which they will look silly if they're *too* long. Only experimentation will establish the outside limit.

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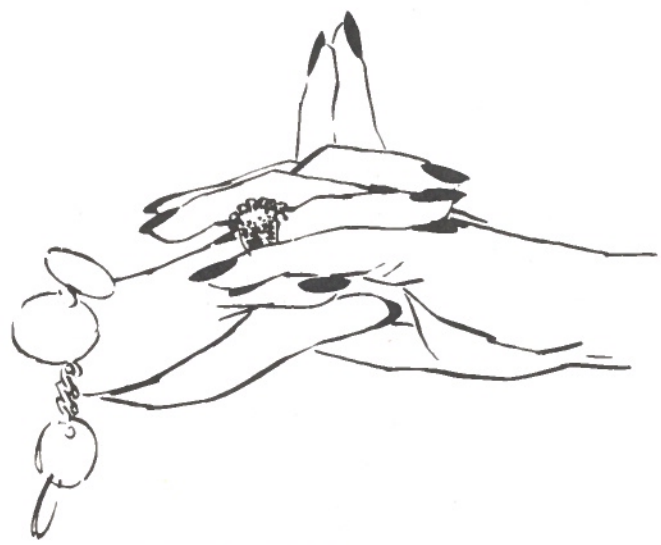
There are lots of perfectly natural hand positions which look clumsy in a drawing. Fingers straight toward you involving foreshortening, for instance. I try to avoid poses like that. By turning the hand one way or the other slightly, you can always get around it.

Hands holding glasses of this and that present a problem, especially in a string of advertisements like these for Canada Dry. There are probably 8,000 ways of clutching a tumbler, but only a few which look graceful, look different from the last drawing and don't cover up too much of the client's product. Due to the limited space available, these hands were drawn a little smaller than they should have been for anatomical accuracy, but the bottles on one and the flower bracelet on the other serve as camouflage.

Brightly painted nails usually show a definite shadow side no matter how flat the illumination is. I don't pay much attention to this, as the modeling tends to muddy the colors of the lacquer. To indicate roundness, an elongated high light of white will furnish all the glitter necessary, and will reproduce much better since the nail area is pretty small compared to the total area of the picture.

In painting hands in front of faces, such as the girl experimenting with her eyebrows for *Collier's,* there is a critical point in establishing the hand size. If the hands are too big, the observer seems to be too close to the face. If they are too small, the scene tends to recede, as though viewed from a great distance. In this drawing, the hand holding the lipsticks is about right in size compared to the dimensions of the face. I consider that I flopped badly in drawing the other hand, which seems much too small. The model was photographed and this is exactly the way her hands looked; this previews a point I intend to take up later, which is: Photographs Can Be Awful Liars. In this case, I should have lengthened the fingers holding the pencil, widened them a trifle and enlarged the back of the palm area. The reason for the photograph being off-scale was that the fingers were foreshortened toward the rear, and the back of the hand bent so that it was foreshortened toward the wrist. The camera only has one eye, so it gave me what it saw. I have two eyes, and I failed to compensate later in making the drawing.



Courtesy Canada Dry Ginger Ale, Inc.

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Painting skin

The first requirement Palmolive Soap made for the ads shown here was that the girls had to have peaches-and-cream complexions. To amplify this instruction the client also said the skin had to be kissable, sexy, smooth, adorable and clean-looking. (Better, in other words, than the skin of girls in the other soap ads.) This meant no tans, no deep shadows, which meant, in turn,no strong lighting. Clothes were to be summer formal. The net effect was to give the impression that all the figures were caught during the evening enjoying soft indirect light indoors and out. At first I tried suggesting night scenes by casting deep shadows across sections of the men's faces, but the client objected to that. They said the men use Palmolive too. Since a good many people have written to ask me how to paint skin, this might be a good time to discuss the subject.

Skin, as idealized in advertisements and most story illustrations, is a smooth surface,without shine,tinted in what I can only describe as *skin* color. For reproduction in four-color process, this color is a warm beige, slightly yellowish, slightly pink. I used to lay in skin tones in transparent wash, beginning with some yellow, some red and some burnt sienna mixed first on a palette. Now I make it opaque, or semi-opaque, starting with the same mixture. I use a nest of three inch glass kitchen bowls, and I try to mix up enough of the basic skin color in one of them to last through the painting of one figure or face. If it is opaque, I can use it later to lighten areas where I have made the modeling too dark. Once dry, it is sometimes hard to hit a particular mixture right on the nose if you have to match it with a fresh batch. The procedure goes roughly as follows: the major outlines of the face are brushed in with a light brown wash, and the heavier shadow areas indicated and allowed to dry. The mouth is painted in. If the lighting has high contrast, I like to put the deepest shadow tones in first. Then the basic skin tone goes on, ignoring any lighter areas or minor modeling. Where it runs into a soft shadow edge I run it right over the brown and soften the edge with

water on my brush. At this stage the drawing looks like a poster, but the darkest and middle tones are established, and I will not have to do much with them. The shadows are a flat brown, and if these demand more attention, they are handled now. Possibly a blue area, reflecting light, will require a blue cast to a shaddow, or the shadow may have to be warmed up with pink or yellow. Or maybe the shadows will not be brown at all, but a cold red. After this is adjusted, I start putting modeling in the skin. Taking some of my basic color, I pour it in another glass bowl, and darken it with some of the color I have chosen for the shadows. I may paint this in with a sable water color brush, or I may "scrub" it in with an oil bristle brush. Where the edges of this need softening, I do it with color from my original basic batch. Not many girls wear rouge on their cheeks nowadays, so the indication of cheek color is faint, if it is present at all. Sometimes it is enough to stroke the area with a paper stump which has had a little color from an orange and a red Mongol pencil rubbed into it. This will also rub off unless fixed. For fixing this, I spray a very diluted clear lacquer over the drawing. (One commercial brand is Grumbacher Pastel Fixatif No. 556). This cannot be applied by a mouth sprayer. I use a large size Wold airbrush and compressor. Do not put too thick a layer of this on, as you may make the paper too slick to paint on later. However, if you do (and I do it all the time) just mix a few drops of a wetting agent in with your water color, and the trouble is overcome. A rough Whatman surface will not become slick easily, but the hot-pressed and the smooth drawing boards in general will give you some trouble if you use much fixatif. A wetting agent is a chemical which makes fluids wetter (don't ask me how) so that they will flow on anything. Eastman Kodak makes one under the name of Photoflo, which is intended to make developing solutions work better, and there are others sold in art supply stores under various names like "Non-Crawl." I have found myself completing drawings that had so many layers of watercolor and lacquer on them that the final touches were just paint and wetting agent to dilute it.

Your skin painting is now all set with the darkest areas, the middle tones and the major modeling finished. Now come the high lights, if any. A section of the forehead may be lighter, so you take some of your original basic tone and add white. You paint this in, softening strategic edges so that your girl will look creamy. I like a faint high light on the end of the nose, put on so that the nose has depth, but doesn't look shiny. Too many high lights will make the girl look greased and polished. Too few will make her look flat and suede-like. However, a suede-like skin is just what some of the pancake cosmetics are designed to achieve.

A man's skin is done approximately the same way, and in the same order, except that the handling of modeling and shadows is less smooth and blurred. The basic skin tone, of course, will be darker. The passion for suntanned skins will make a browner skin tone likely with considerable orange in it. Somewhat more modeling will be desirable, and a little more high lighting of cheek bones and on the ridge above the brows, since a man's skin is not usually made to look evenly powdered. The skin containing beard areas can even take a slightly bluish cast if the figure is to look more than usually virile.

Ears are painted with a little pink or orange added to the color, since the skin is thin there and in most people the blood vessels are very close to the surface. I like to make the lobes of girl's ears a definite pink.

Courtesy Colgate-Palmolive-Peet Co.

Jon Whitcomb

What makes a man handsome

Institute of Commercial Art, Inc.

Expressions

The human face is a very mobile affair and can be contorted by talented muscles into mugging of a very astonishing range. The gamut required of an artist depends somewhat on the sort of pictures he has to do. There are thousands of ways of showing laughing, crying, flirting, screaming and pouting, but the same sets of muscles operate in various combinations to register them all.

A good way to study this is to mug in front of a mirror. Almost all artists resort to a study of their own faces in an emergency. If you study your own facial expressions, you will find that manipulating eyebrows, opening and closing eyes and twisting the mouth take care of most of the various expressions. In doing this, you will observe that various changes occur in muscle structure; in laughter, the cheek muscles become more prominent and dimples may appear. In frowning, the forehead muscles are involved and will show creases. To register doubt or disbelief, some people raise only one eyebrow, and this has become a standard cliché to register skepticism.

Interest

Doubt

Dislike

Jon Whitcomb

What makes a man handsome

Institute of Commercial Art, Inc.

The faces sketched in these pages represent a number of mild variations of the mood of one girl. Here are the devices used to indicate the expressions:

Interest	Mouth slightly open, eyebrows raised.
Doubt	Inner corners of brows curved up, mouth narrowed and pursed.
Dislike	Eyebrows crimped down and up, brow wrinkled, mouth shut, folds over eyes slanted inward tent-fashion.
Disbelief	Chin raised, eyebrows raised — one more than the other, mouth equipped with faint sneer.
Amusement	Lips show beginning of smile, eyes narrowed, laugh line underneath.
Hilarity	Mouth wide open, head thrown back, long crease in cheek, eyes narrowed.

In more violent poses, the muscles will be more heavily accented in other combinations. For instance, *rage* might show eyes wide open, showing whites all around pupils, eyebrows knit down in a U-curve, mouth open turned down at outside corners. *Uncontrollable grief* (don't laugh, you might have to draw a heroine in a story who kills off her whole family at once) : eyes tight shut, tears running down cheeks, mouth slightly open with lower lip off-center, hand running up through hair at forehead. This may sound corny, but any analysis of movie or stage acting would indicate the same ingredients.

Jon Whitcomb

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Some time ago I put on what turned out to be a vaudeville act at the factory of one of my clients, Community Plate Silver. Part of the show consisted of parodies on the advertisements this firm had been running, and lantern slides were made of a group of artists' models mugging in parody of the year's slogan: "The Happiest Brides Use Community." Here are twelve of the funniest which I show to illustrate what happens to a pretty girl when she makes faces. One of the most beautiful is Miss Helen Mueller who contributes the first four poses. I maintain that those four pictures reach a new high in facial versatility. To relieve your mind, and in fairness to Miss Mueller, this is the way she looks to her friends and admirers. ⬇

In advertising assignments. you will be required most often to be able to show men and girls in various stages of rapture over products, these stages ranging from simple approval to frantic joy. In story illustration the range will be wider. I should say the most frequent expressions would turn out to be adoration, sorrow, disappointment, yearning, delight, astonishment and finally all the possible variations of a face afflicted with love, love, love.

How I make a picture

by

lesson 4

MEMBER OF THE FACULTY OF

Institute of Commercial Art, Inc.

Westport, Connecticut

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Jon Whitcomb

Fashion

Institute of Commercial Art, Inc.

A A circular crown with a velvet bowtie and a veil attached. This looked good with the veil tied under the chin, too. I still have no idea if the brim was intended to be in back, forward or sideways.

Fashion

A famous fashion authority has said that if a woman is clever she can buy clothes plain enough (and presumably expensive enough) so that she can wear them indefinitely and always be in style. This authority, however, wasn't thinking about the women in magazine illustrations.

The whole point to the ladies in the illustrations is that they change their styles in every new picture, and, if Paris or the dressmaking industry doesn't do it, the artist has to. In the dictionary, fashion is defined as "current usage" and style means "distinction in accord with the accepted manner of elegance." For our purposes we will regard FASHION as *something a woman wears,* and STYLE as *how she wears it.*

A very great tribute to any artist is the phrase: "He has a sense of style." Not all artists have it, even some very well-known ones. Those who haven't got it make up for this lack with other virtues, like great draftsmanship or striking color. But a sense of style is a great asset and, in itself, can assure the success of any artistic enterprise. In this connection, I might offer the example of a number of current fashion artists whose technique is smudgy, whose lines are inept and confusing and who seem to be drawing with an elbow dipped in mud. But the drawings have style, and the style makes the drawings striking and effective.

For a number of years I have been using hats from several of the great New York milliners for occasional covers and illustrations. One of these is Mr. John, Inc., an establishment owned and operated by one of the most talented of the famous designers, Mr. John Frederics. Some of Mr. John's products intended to glorify the female crown are merely bits of fluff, something held together by a wisp of veil or a small patch of straw. Off the head they fail to suggest a hat from any view, and invariably baffle the model who is to wear them. The three pictures at the left show trial sketches for a recent *Cosmopolitan* cover. When I borrowed the hats from the shop, Mr. John demonstrated how they were to be worn on one of his models. Later on in my studio, I forgot how he did it. The results, such as they are, may well have been pretty far from the effect the designer intended. Each of the hats, if that is what you'd call them, could have been worn fifty or sixty different ways. As you see them, they may not be *style* by Mr. John, Inc., although they were his *fashions.* The style, if any, must be blamed on me.

A sense of style is acquired by some people without trying. Others can cultivate it through study and persistent analysis of the right sources.

B Straw bonnet with a detachable filmy halo. Not so mysterious as "A" but the scarf was long enough to tie around the model's knees.

C Halo with eight foot streamer. After much experimental draping we came up with a face-framing arrangement.

Length of dark veiling with a row of lace pompons sewed on in a row. I found this unmanageable, so the pompons were finally cut off and pinned on the veil after the model was posed and the lighting decided on. The magazine liked this idea best, and used it on the March, 1949 cover.

Courtesy Cosmopolitan Magazine

Where fashions come from

Since style is the use of fashion, let's inquire where fashions come from. Answer: Paris, France. They are exported to America and filtered down through the rich to the middle incomes to the bargain basements, the whole process taking a few years. Some sportswear fashions now originate in California; some minor fads get their start on college campuses. Wars can start fashions, such as military jackets and berets. Occasionally, celebrities become identified with certain fashions, like Irene Castle and her bobbed hair, and Marlene Dietrich and her tailored trousers.

In the garment industry, the whole profit system depends on fashions becoming obsolete quickly. In the U.S. this business of being obsolete is not a uniform process. Women in the large cities wear new fashions sooner. For illustrations about New York women, the fashions must be new and what is called high-style. For illustrations of average rural women a more accurate fashion guide might be a year-old Vogue or a Sears Roebuck catalogue.

Since New York City is the hub of the fashion industry, for all practical purposes, it is well to concentrate attention on New York sources. The great French collections are shown there first, after Paris; all the big fashion magazines are published there, and more well-dressed women will be seen, written about, photographed and publicized with a New York dateline than anywhere else—and earlier. Sometimes this does not apply to special items like resort clothes, bathing suits, or ski attire. News of those developments can originate from exotic places like St. Moritz in Switzerland, Palm Beach in Florida or Palm Springs in California. In any case, an illustrator has to keep an eye open for trends, and when he reads that the girls at Mt. Holyoke have taken to

wearing men's caps backwards, it's worth a mental note. It might sweep other campuses, turn up on a cover for *Life* and become a major fashion in a matter of weeks.

It is said that when Clark Gable appeared in a hit movie "It Happened One Night" without an undershirt, the men's undershirt industry went into a slump. Possibly this is an overstatement, but such things could happen. I wasn't unduly influenced by the film myself, never having worn undershirts anyway; but it is also true that Miss Joan Crawford in a movie called "Letty Lynton" started a furor for puffed up shoulders, which ran in various disguises for many years throughout women's whole wardrobes, from evening clothes to sweaters. It's my belief that movie clothes designers have a great influence on the fashions that young America will accept. For the last seven or eight years there has been a tug of war between the movies and real life on the subject of hair length. It happens that in motion pictures hair is worn rather longer than is practical in everyday life simply to satisfy the camera's demand for soft, flattering closeups. About eight years ago the top leaders among chic women abandoned long bobs in favor of shorter hair-dos. I think that only now is short hair becoming accepted across the country, simply because, in this one case, Hollywood delayed the process of change. Around 1938 I showed a girl with her hair up, in an illustration for a *Cosmopolitan* novelette called "These Glamour Girls" by Jane Hall. The author protested bitterly when she saw the picture. "No glamour at all," she said. The heroine was later played by Lana Turner in a movie of the same story. In this instance, I think the writer was probably right. There is such a thing as being *too* far ahead in fashion.

apparence. Le corsage
pinces, des nervures, est boutonné haut
s'ouvre sur les décolletés les plus divers,
souvent irréguliers, des bord à bord coupés bas,
des revers plats ou épanouis. La robe
normalement ceinturée ou bien
une taille remontée, soit qu'
effet en collant au buste
que, dé

Fashion sources

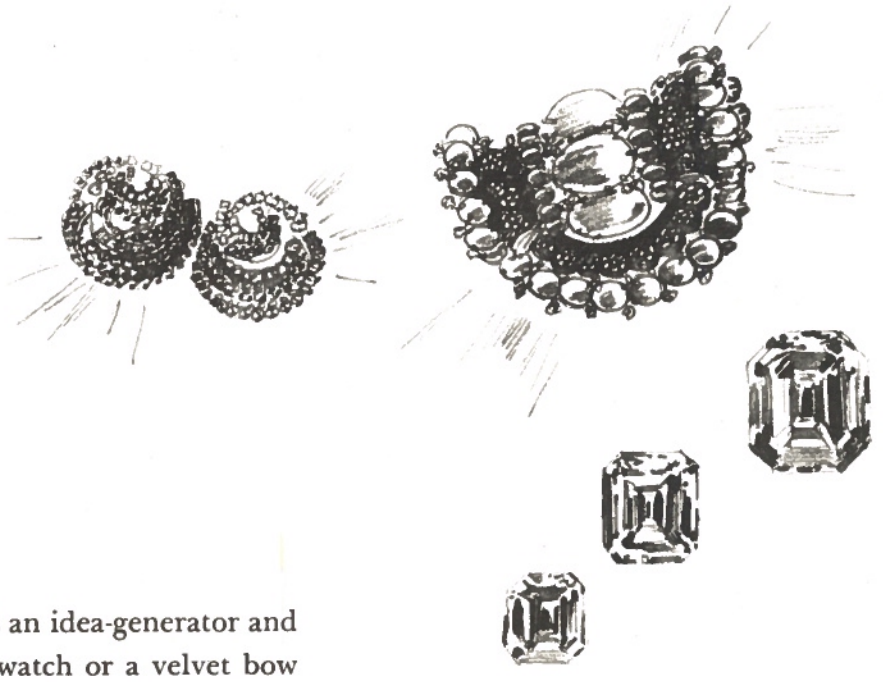
The principal source of fashion information, the handiest, fullest and most complete source, is the American fashion magazine. *Harper's Bazaar,* a monthly, and *Vogue* cover the Paris openings and carry complete stories on them with photographs, radio-transmitted sketches and text. *Vogue* is published twice a month except for December, January, June and July, so that the August 15th issue, for instance, can show full coverage of the French collections for Fall. These clothes will have been presented to the "trade" only a few weeks before, but they will exert the basic influence on American fashions all through the following winter.

Harper's Bazaar and *Vogue* will fix you up for clothes ideas for the sophisticated glamour girls; for clues to teen-agers, career girls and school types you stick your nose into magazines like *Mademoiselle, Charm, Seventeen* and *Glamour.* For exotic jewels, frantic hats and extravagant fashions likely to be required for millionaire heroines in story illustrations or glamorous babes in advertisements, take out a subscription to a French magazine or two. I take *L'Officiel* and *French Vogue,* but I must admit I don't know enough French to read all the captions.

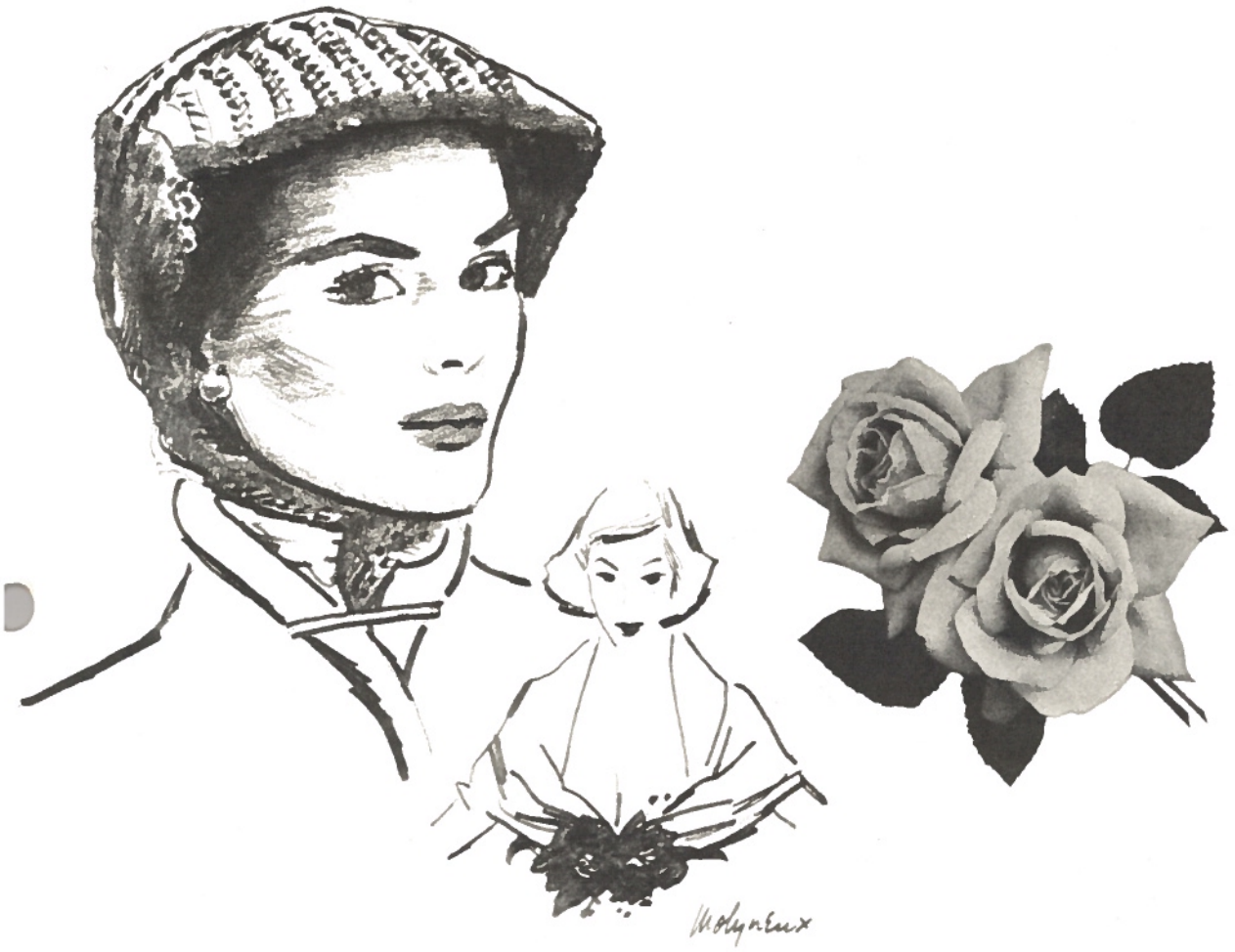
Because the clothes shown in these magazines are high-style, they are at the same time transitory in nature. They'll be out-of-date in a few months, so you won't do much clipping in them for your fashion files. An exception might be jewelry, which comes in handy for years, or interesting accessories, color schemes and ideas which do not depend on a fashion gimmick to be handsome and provocative. My own clipping system has very few headlines and goes something like this:

Backgrounds	Bows	Gloves	Nightgowns
Bags	Dresses	Hats	Rainwear
Bathing Suits	Evening Clothes	Jewels	Shoes
Belts	Furs	Negligees	Umbrellas

Of all these, Jewels and Furs seem to be the best stocked with clippings. I have two pet designers whose work I like to save: Adrian and Irene. Both have designed clothes for movies, and there is a similarity between movies and magazine pictures — both require a posterish quality and a boldness not always associated with the work of people who design clothes to be worn in real life. It is possible for a gown, stunning on a woman observed in person, to be rather drab in an illustration. The element of motion must make the difference. Recently fashion photographers have attempted to bridge this gap by photographing models so that moving areas of skirts and sometimes arms and faces are blurred. (I have always wanted to do an illustration with the illusion of movement, but the first time I tried to promote it for a magazine cover of whirling dancers the client was unimpressed. Somewhat dampened, I gave up the idea.)



Keep in mind that a filing system of this sort is an idea-generator and not a swipe source. It is seldom that a jeweled watch or a velvet bow pictured in a magazine turns out just exactly what you need for a given problem. For one thing, it is almost never in the right pose or lit the way you need it. Consequently, you lift the *idea* for your very own and amplify it. You add, subtract, multiply, reverse, and very often in the process the original stimulus is lost entirely and you have a prop worked out that looks entirely new. Like everything else, there's one exception to this rule. It's almost impossible to make a rose look much different without making it look non-rose-like. If you're doing a lady decked with fresh flowers, keep a file of seed catalogs and nursery bulletins. Or use your own garden. Or buy some flowers from your florist.



Jon Whitcomb

Fashion

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Fashions of the past

Most of my work has had to do with the present. But sometimes you find yourself illustrating a story which takes place in 1902, or in Victorian times, or possibly as recently as ten years ago. Here you throw yourself into reverse and backtrack in fashion. But not as far as you might think. As designers for the movies have discovered, old-time styles have to be edited. Shown completely as-was, they sometimes have an unexpected comic effect. There was a musical comedy on Broadway not long ago which recreated for its first-act finale the flapper era of the late twenties. The chorus was dressed in a sort of censored version of the tubular frocks with fanny-height belt-lines, and bucket hats pulled down over Dutch bobs. The effect was hilarious, but even the costume designer did not add the final authentic touch, the stockings rolled below the knee. That would have been the extra too-real feature which you should avoid in turning back the style clock. Besides, nobody can remember now just what made the stockings stay up during the wild gyrations of the Charleston. All you have to do to suggest a bygone year in styles is to select the fashions most prominently associated with the period and accent them slightly. Or even give them a current twist. Here is an illustration for a *Woman's Home Companion* story laid in the early 1900's. It was a barn dance out in the open under some trees. I gave the girl dancing a shirt-waist evening dress not too far removed from last year's popular high-necked dresses and put a string tie on the man. I lengthened his sideburns and his hair, and added the suggestion of a mustache. The mustache might have been bushier in those days, but it was edited down to a later model, since current magazine readers do not associate romance with whiskers.

Courtesy Good Housekeeping

Dark slanting eyes, pale gold hair and the ways
of Robin Hood—that was Opal. She gave fair warning
and struck for what she wanted
OH, DANGEROUS DOVE
BY KATHERINE SHEPARD

Courtesy Woman's Home Companion

Men's fashions

Changes in men's styles are so imperceptible that it is hard to see much difference from year to year. In general, the progression is toward brighter color in accessories. Play and sport clothes which flow outward from the resort centers are increasingly accepted by average men who wouldn't have dreamed, some years ago, of appearing in public in red shirts and orange jackets. Evening clothes are undergoing a snail's-pace revolution. Summer formal jackets can now be almost any color, from white down through pale blue, gray, tan, or maroon. Dress ties are currently seen in colors, usually very dark. Hardly anybody wears tails any more, except the diplomatic crowd in Washington. All this is easy to keep track of by snooping in *Esquire,* a man's monthly magazine. Like women's clothes, men's fashions go in cycles, although much longer ones. When my father was in college, he wore turtle-necked sweaters. The turtle-neck is now back again in everything from sweatshirts to ski sweaters.

Fashions in business clothes seem to be pretty uniform all over the United States. About the only difference I have been able to see between big-city and small-town tailoring is that in large cities men do not have a crease pressed into their sleeves. This is the English influence on American haberdashery: men's clothing stems from London in the same way that women's styles originate in Paris. The British way of cutting clothes loose enough to be comfortable in is the basis for most American tailoring. In picking models, I like to use men who look easy in their clothes. Some men don't, and some have an absolute talent for achieving a rumpled look, like the late Heywood Broun. He was once described as "looking like an unmade bed." Some very common faults are jacket sleeves too long to show any shirt cuff, trousers cut too long to break properly over the shoes, or too short to conceal enough sock, or a collar that has no affinity for its owner's neck. If you have to draw a well-dressed man, those are the things to look for. Conversely, if your illustration is to show a sloppy character, leave off a button here and there, leave the creases out of his pants, put them in his sleeves and make everything too long, too short or ill-fitting.

Drawing a man's figure in a suit requires an understanding of folds in cloth. Because of the great similarity of men's clothes, there is not much of a problem of variety. Almost any elbow, bent in any sleeve, will show a familiar pattern of folds, depending on the direction and extent of the bend. For virtuosity in drawing folds — any fold at all — I give you Mr. Albert Dorne of the Institute faculty, whose talents in this department surpass any artist I ever heard of. He is the acknowledged master of the crease, the wrinkle, the drape, the pleat.

ALBERT DORNE

Courtesy Revere Copper and Brass,

Jon Whitcomb

10 Fashion

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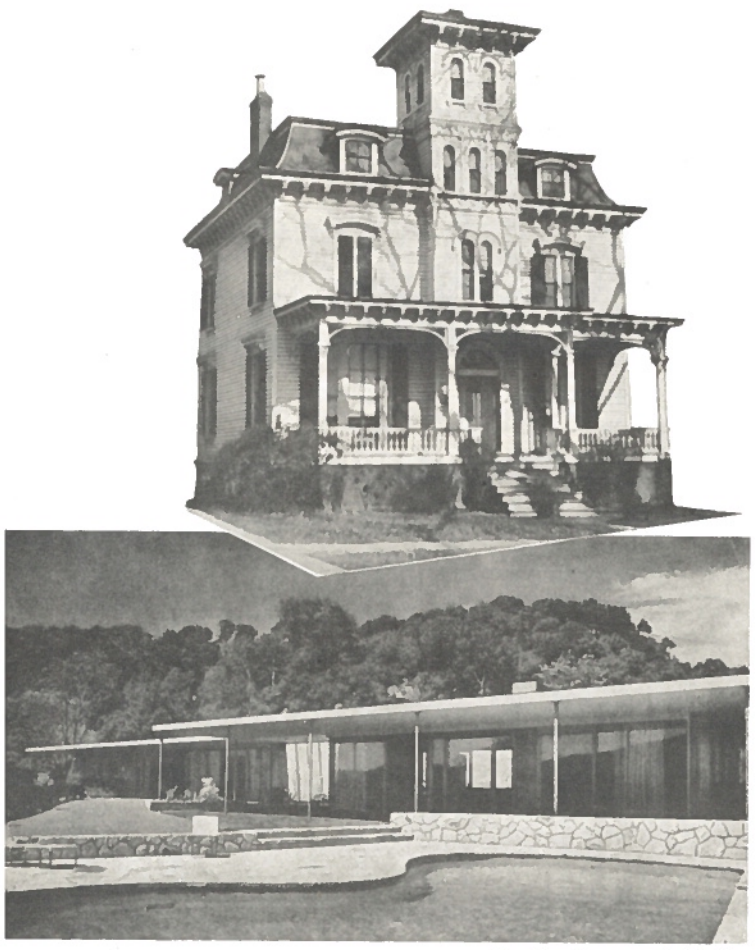
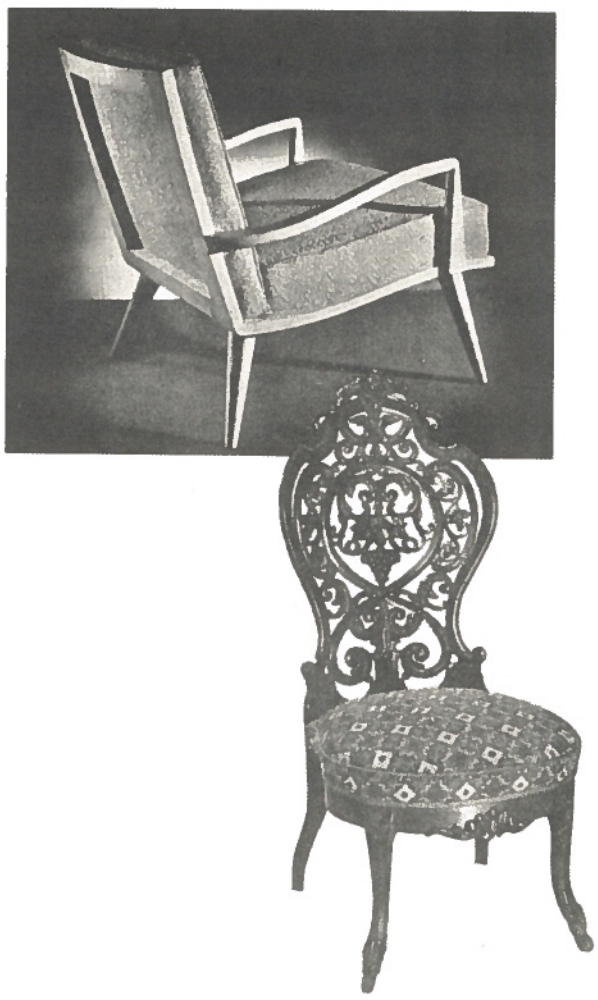


Courtesy House and Garden

Styles in architecture, furniture, decor

In the last few years, the U.S. mania for regarding houses and furniture as worthwhile only if copied from classical sources has undergone a revolution. Nowadays it is considered as intelligent to have a contemporary house or a modern chair as it is to drive a current model car or look at a new television receiver. What is called "period" design, or any reproduction of an antique era for modern use, like English Manor houses — half-timbered, steep-roofed and complete with stone lions and small-paned windows — is giving way in the public affection for construction details growing out of current ways of living. In the days of the pilgrims, Colonial houses had tiny window panes because nobody knew how to make bigger ones. Today there is a house under construction five miles from me which is all glass, making it possible to live in warmth with a wide view of the countryside.

Unless an author specifically describes a house or a setting as being Victorian, Early English, Spanish Morocco or what have you, I like to use details of contemporary architecture and design in my illustrations. Some people profess to find uncluttered interiors and flat roofs cold and uninteresting. I don't. My standards of taste lean toward the future rather than the past, and while I can appreciate a mentality which cherishes the past, even to current usage, I don't understand it. I know a man who has three telephones on his desk, who speaks with his secretaries through an intercom, leaves his sound-proof office on the 42nd floor of a new office building by way of self-leveling elevators, drives home in a streamlined automobile, and drives up to a house which was copied at great expense from a building originally built in 1779 to stable horses. This Colonial house, with the exception of modern bathrooms and an electric kitchen has virtually all of the drawbacks incorporated into it suffered by the early settlers. Among them are lack of daylight, cramped staircases, low ceilings and a complete barrier to the views of rolling hills and woodland. This man sees nothing inconsistent about watching television housed in a complicated Early American cabinet. He sits in antique chairs of dubious comfort and scrapes his head against genuine early Connecticut beams in the ceiling, some of which have genuine early Connecticut termites built right in. But does he bathe in an early Connecticut bathtub? Nope. The plumbing is the last word in porcelain-on-steel, and the bathrooms are quite innocent of antiques. In the living room, however, there is a cobbler's bench for a coffee table, old whiskey kegs made into lamps, and if you look upwards, you can see a Colonial wagon wheel wired for electricity. The carpet was hooked up in Massachusetts over a century ago, and the worn places people trip over make it a collector's item. Most of the furniture was acquired at auctions around the countryside. Money here was no object;



Courtesy Ladies' Home Journal

Courtesy Joan Miró

Illustration for *Ladies Home Journal* story showing two women in a restaurant. The background needed something to suggest chic surroundings, so I painted a mural in muted colors roughly based on those that the French artist Miro used in a luxurious hotel in Cincinnati.

yet for modern living I rate my friend's expensive house at less than ten percent comfortable. According to many people, however, this stacks up as a fashionable background for luxurious living.

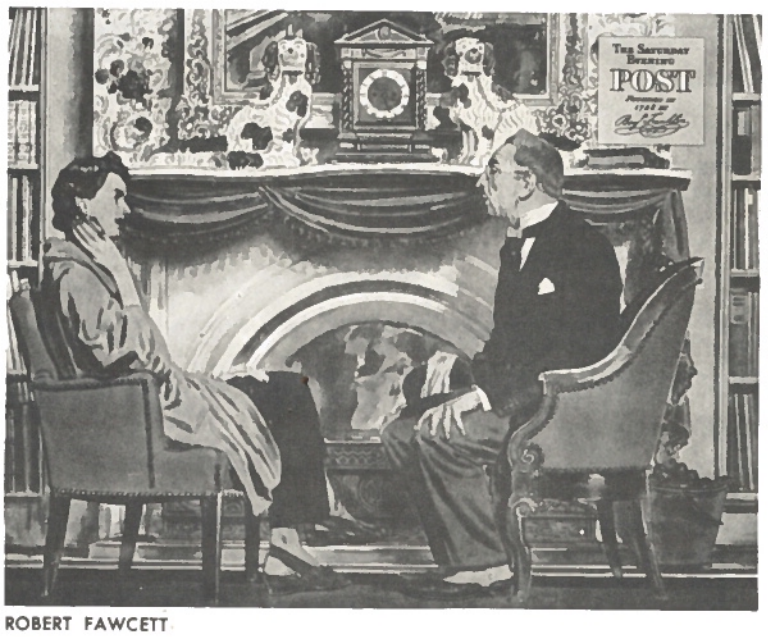
Although I prefer modern architecture for myself, I realize that many people set great store by personal possessions of great age. I think it is necessary for an illustrator to know how to draw a ladder-back chair and a kerosene lamp, and very useful to call on the decorative qualities of designs of all periods for background material and for use as props. Modern building materials like huge sheets of glass and plastic wallboards, sound-proofed ceilings, spun glass woven fabrics and the growing family of structural synthetics demand large areas to be shown off. In the limitations of a magazine page where backgrounds sometimes consist of a fragment of wall, curtain or chair, you must show your decorative atmosphere in miniature. You are confined sometimes to a texture, such as brick or stone, or a corner of a picture frame, so in many cases it is necessary to introduce more ornate and intricate designing to make the drawing interesting. Modern design co-operates here with a growing use of baroque ornament, and an increasing utilization of thousands of varied textures from bamboo strips to sand-blasted wood grains.

Among the designers who set styles and pioneer the use of new shapes and materials are William Pahlmann, interiors (you can see his work in magazines like *House & Garden*) ; Robsjohn Gibbings, furniture; Dorothy Liebes, fabrics; William Stone, William Wilson Wurster, Frank Lloyd Wright, W. L. Pereira, architecture; and Joseph Platt and Raymond Loewy, industrial design. It is wise to study the work of these people and save pictures of their work for your idea file. They have access to the best brains of the future and the most significant developments of the present, and the fashions that they are setting today will turn up all over the illustrations of tomorrow.

Taste plus individuality equals style in illustration

AL PARKER

A good example of a well-designed modern interior, showing Parker's ability to give style to such ordinary objects as couches and pillows. His simple use of a white squared design gives a crisp plumpness to the pillows, and the drawing is distinguished by several examples of the Parker trademark, which is a bold use of perspective and subtle color. Notice how all the lines in the room lead to the soldier, and the daring placement of the horse statuette directly above the girl.



ROBERT FAWCETT

Here is an expert treatment of a Victorian living room, busy and cluttered, but rendered with the sort of surgical precision that distinguishes Fawcett's work. The exaggerated swag draped across the mantel ties the two figures together. The drawing has style, because it is the Fawcett version of Victorian designing.

AUSTIN BRIGGS Courtesy Cosmopolitan Magazine

A graceful treatment of a costume from the Civil War period, showing a careful selection of authentic details which manage, at the same time, to be appealing by today's romantic standards.

NORMAN ROCKWELL Courtesy Ladies' Home Journal

It's hard to believe that clothes in Revolutionary times were as attractive as Norman Rockwell makes them seem, when you consider that dry-cleaning and vacuum cleaners didn't come along until later. This painting shows history as people like to look at it in this artist's work: 50 per cent history and 50 per cent Rockwell. I like the lift that the striped scarf gives the rifleman, and the poster quality in the girl's skirt and the bundle of laundry.

By permission Saturday Evening Post
© 1945, 1946, Curtis Pub. Co.

BEN STAHL

Courtesy Rogers Brothers

A large part of the style of this drawing lies in the extreme simplicity of the pose of the girl. She is sitting bolt upright, hands concealed, with an almost Mona Lisa-like absence of expression. The dress carries out the mood of stark calm, and the very low-key colors, greenish flesh tones and green background contribute to the effect of suspended animation.

JOHN ATHERTON

By permission Saturday Evening Post © 1944 Curtis Pub. Co.

Maybe you didn't know a flag could have style, but this one does. Like the Stahl painting, this still-life of a hat, an umbrella and the American flag has extreme simplicity. The workmanship you see in the folds of the draped stripes shows Atherton's ability to paint only the essentials. He admires and understands texture. The flag looks like cloth, and the table is undoubtedly mahogany.

This was an attempt at a fashion subject with shock value. Whatever style this drawing has results from a deliberate choice of dramatic ingredients used bluntly. The mask, for instance, would be more at home at a fancy dress ball, but it seemed to go well with the flat cartwheel hat. The model tried on the veil, the cartwheel and the mask several different ways, and I viewed her from every conceivable angle. The head-on view turned out to be the only satisfactory arrangement. From every other direction it looked terrible.

Courtesy Collier's Magazine

JON WHITCOMB

Jon Whitcomb

Fashion

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Case histories

After studying the two photographs of the models below, you can see the changes it is sometimes necessary to make for fashion effectiveness in advertising. The client wanted a high-style summer evening gown, of a type to appeal to women, since the product was a deodorant. The drawing was made in the fall and the model's own wardrobe did not include anything we thought might be good for the following summer. She was posed in a ballerina length stock skirt which tied on, and a scarf was pressed into service to suggest a strapless bodice. In the final drawing I lengthened the skirt with a filmy petticoat, and added flowers to her hair and waist in the same light turquoise color. The color scheme of bright cerise pink and turquoise was enough out of the ordinary to be a "stopper." I liked the bare shoulder look of some of the clothes shown last year, and I was right in guessing that they would continue in some form right through the following year. If I were doing this same drawing now for next year, I would raise the full overskirt to the girl's fingertips, and show a very narrow sheath underskirt down to her ankles.

Courtesy Colgate-Palmolive-Peet Co.

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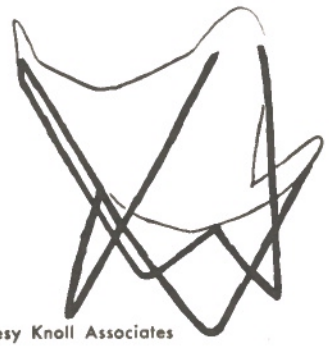
To dress up the girl's outfit for a Valentine effect, I invented an over-scaled earring of white violets, gave her a fancy star-shaped cuff-button and exaggerated her horse's-mane hair-do. The color scheme was pale pink for the background, a lighter pink skirt, and a bright green vest, with a green tie.

Courtesy Whitman & Son, Inc.

The girl in this picture looked old-fashioned to me with her long bobbed hair, so I raised it off her ears in order to show a diamond earring, and gave her gloves to match the striped evening dress. The orchid on top of the head, tied with a bow to match the dress, was not particularly inspired, but I put another orchid on her wrist which was better. It also helped the composition by providing a light transition area between the vignette of the drawing and the white copy space. You will notice that while a fashion detail can be invented to dress up a picture, it must be fairly logical and possible for a girl to wear.



Courtesy Knoll Associates

Courtesy Cosmopolitan Magazine

This beach scene called for something a little different from the usual, wood-slat seats with canvas found at most beaches, so I looked through the files until I came across this canvas and steel model. I drew a big corner of another one at the right of the girl's feet, but took it out at the last minute, as the lines conflicted with the copy block for type. To get some more whites into the picture, I redesigned the bathing suit so that the checkers formed only a border around the neckline and the bottom of the brief skirt.

Jon Whitcomb

Fashion

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How to forecast fashions

When large sections of the public show signs of liking something new, it becomes fashionable. Some things become popular immediately, like a new skirt length, or the shape of an automobile fender, or a fresh color in lipstick. Some things register appeal slowly. Some things are promoted diligently by the fashion industry, or the auto manufacturers, and turn out to be clinkers. Somebody guessed wrong, and the idea dies quietly. In the middle thirties, one motor firm brought out a streamlined car which nobody liked. Subsequent models went right back to the old conventional styling, and sales were better. Having learned its lesson, this manufacturer is still producing less streamlined cars than its competitors. Being ahead of the styles was too expensive in this instance.

To forecast fashions you must:

A – Know what the public is beginning to like.

B – Know what *you* are beginning to like.

C – Decide what you and the public *both* like.

D – Take C and imagine what you would like even more.

E – That's a good guess as to the next development.

This method combines your own taste with the current trend. Logically extended one more step, this becomes a prediction. Let's take a concrete example: Recently, the fashion trades underwent a minor upheaval which the copywriters called "The New Look". Women had been wearing short skirts due to material shortages for many years. The New Look demanded enormous yardages, used to bring skirts down to the ankles. Paris women wore them that way. The big designers insisted on it, on both sides of the Atlantic. But American Women resisted. Ankle-length skirts might be fun if you had lots of money and your own chauffeur, but for average use they were too expensive, too cumbersome and too drastic a change. And they concealed a lot of legs which were popular with their owners and their owners' friends. Like a lot of other people, I had to do some guessing as to just how to dress the heroines in illustrations. I liked the idea of a change from the tight brief skirts, and it seemed that the public shared this desire. I guessed that skirts would drop, but maybe only a little more than halfway; I guessed they would be a lot fuller. Both these guesses were good as a short-term prediction. I did my drawings accordingly.

If you do not have what you consider a good fashion sense, or a nose for style, you can acquire one by studying magazines, the movies, well-dressed people you know, and forming the habit of analyzing them item by item. You will like some of it, and dislike some of it. Some will have no effect on you, and will leave you neutral. A set of vigorous prejudices like this is the basis for an individual's taste. Nobody else will have quite the same set of preferences, and that is what makes you different from everybody else. The blend will, I hope, show up in your work. What you dislike, or do not react to, will be absent from your drawings.

This accepting and discarding goes right past fashions in clothes, of course, into choices of furniture, houses, manners, weather and people. Why do you like Mr. Dillwilly just dandy, but can't stand Mr. Flotz? Your assortment of prejudices may give you the answer out loud. Or they may be buried so deep in your subconscious mind that you can't explain why. Most people, in growing up, acquire whole sets of inclinations from other individuals they admire. Some youngsters hate their early environments so thoroughly that their subsequent lives become a striving for just the opposite. Your experiences throughout life with people and things determine what you are going to like and dislike. I happen to be crazy about new things in exactly the same way some people worship anything that's old. My childhood must have been full of clutter, because I cannot otherwise explain my liking now for plain surfaces, simple decoration and modern designing. I believe that, as more people discover modern architecture, and have opportunities to live with and in it, there will be less emphasis across the country on the reproduction of by-gone civilizations.

How I make a picture

by

Jon. Whitcomb

lesson 5

MEMBER OF THE FACULTY OF

Institute of Commercial Art, Inc.

Westport, Connecticut

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2 Love scenes

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Love Scenes

All the world loves a lover, according to a number of old saws, and it's especially true of fiction illustrations and a large number of advertising illustrations. The cosmetic industry, for one, seems to aim at selling its products to young ladies whose sole wish is to be seized by an eager male, and it is a rare short story that has no love interest. In this lesson we consider The Clinch, because it forms no small part of an artist's work. The clinch can be almost any two-passenger pose from a cousinly hug to a passionate kiss. It can be one of three types: mutual, he grabs her or

Jon Whitcomb

Love scenes

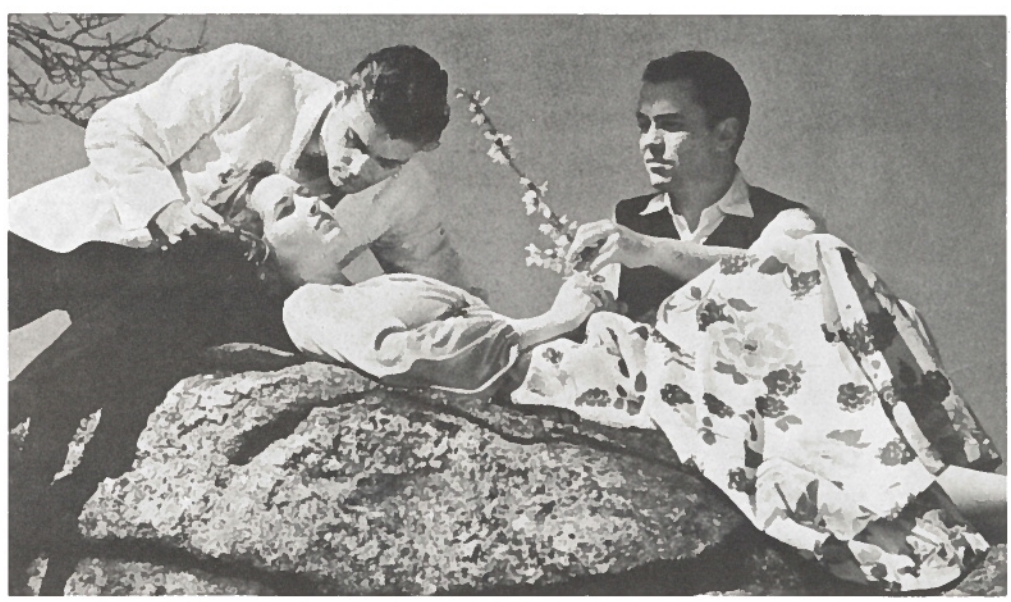
Institute of Commercial Art, Inc.

she grabs him. Or it can be finessed — maybe she's only leaning against him and nobody is grabbing anybody. The clinch can be tender, or brutal, or sentimental, or casual, or rueful, or triumphant. The clinch can be in good taste, or it can be suggestive. In common with the movies, which deal with a family audience, most magazines bend over backwards to avoid poses which involve beds. Even if the couple is married, and no matter how the author describes the scene, you try to avoid clinches on or in a bed. (For exception, see page 15.)

In the culture of the United States, as opposed to South America and Europe, love, as shown in our publications, is never pictured as going very far beyond courtship. I have had sketches rejected by magazine editors because it was felt that the poses violated this rule, if only slightly. It is necessary to learn where this invisible line of taste is located and to stay on the conservative side of it. In general, magazine romance must be tender and friendly, rather than intense and businesslike. Real life, under our system of taboos, is somewhat edited for general consumption. In the question of passion versus romance, romance is what readers get.

The painting on the opposite page is an example of a romantic clinch. It is an advertisement that appeared in a number of general magazines in addition to women's, movie and farm publications. It was one of a long series with the same caption which sold silverware to an audience considered by the client to be from teen-age up through the younger married group. It had these requirements: The girl had to be under twenty, and the pose had to suggest a welcome home. To show a wedding ring the pose was designed to make the hands prominent. Tenderness was suggested by keeping the girl's eyes closed and by tilting the man's head. All the fingers point to the girl's mouth, which is pursed against the man's cheek. During the course of the ad campaign, one picture was planned which showed a bedroom background. I made a comprehensive sketch but the ad was never put through for a finish. It was a case of crossing the invisible line again. So, for the duration of the series, returning warriors were pictured entering the gate, on the front steps, in the hall and all over the living room — but not in the boudoir.

Courtesy Oneida Ltd.



Posing models for a clinch scene is work requiring all your inventiveness and attention.

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4 Love scenes

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Requirements of posing

For story illustrations, the first thing to dope out in posing a love scene is to make it unusual enough to be interesting. In short, you must have a gimmick. The author is not always very specific about what went on in his story, and almost always the artist must fill in the details with imagination. In the *Ladies Home Journal* illustration below, the action was livened with a bit of athletics. Probable or not, it could have been done that way, and it made what you might call silhouette interest.

Kissing scenes, you will discover, are very hard to do if you have to show an enthusiastic kiss. Two faces engaged in kissing merge rather astonishingly into nothing much visible from either side. Consequently, much fudging goes on and there are several dodges to get around this problem. The man can press his mouth to the girl's cheek, or to her chin, or against one side of her mouth, or some adjacent area so that the faces do not fold up against each other. Noses are apt to get in the way too. In general, you will find that heads will have to be tipped in opposite directions, and that experimenting with this tilting will show that there is no correlation between what feels most natural to the models and the effectiveness of the angles in your picture. Some arrangements which seem illogical and strained to the people doing the kissing may look the best from the artist's point of view. When you

Athletics enlivened this clinch scene and provided the necessary "gimmick." I used the accompanying photo in making the finished picture.

He saw a dollar sign whenever he looked at her . . . and wondered what she saw in him.
What can
do with
BY WILLARD H. TE
"GET OUT," SHE SAID
"ALL RIGHT," I SAID AND KISSED HER ON THE MOUTH

Courtesy Ladies' Home Journal

plan a kissing scene, remember to devise an unusual gimmick: let the man kiss the girl on the nose, or on one eyebrow, or hold her from behind and kiss her ear or her cheek.

The plot for the scene below consisted of ardent gent, reluctant female. They were seated side by side, according to the scenario, which pretty well limits the positions possible for the love scene designer. In order to get rid of this static look, I wrapped the man's arms around the girl, who kept her arms outstretched, indicating that she was taking no part in the negotiations. The outstretched arms also got the picture across the gutter. I arranged a bouquet of tulips to point their stems at the girl's face, emphasizing her worried look and to help show that the whole thing was the man's idea. To add mass to the drawing, the faces were painted in shadow, and the light behind helped to create an atmosphere of intimacy.

Love scenes tend to be shown fairly close up. Because this limits your ingredients, even the hands must do something to express the mood of the story. This girl is clasping hers loosely, which shows that she is not too worried. The man's hands do not show much violence either. If he had been more urgent about it, I would have shown his hand on her shoulder instead.

Here are two photos used in making the picture shown below. I used one for the pose and the other as a lighting guide. The lady in this clinch scene indicates reluctance by her outstretched arms.

No other
She was lucky, Lucia supposed, to have learned at such an early
Evvie Staunton had found out, by subtle questioning, the name
But somehow you don't learn by your friends' experiences. Lucia
You just naturally pictured a sort of femme fatale, beautiful, of
"Does this sort of thing happen
to you often?" she asked. "It's
never happened before," he said

Courtesy Cosmopolitan Magazine

Jon Whitcomb

Love scenes

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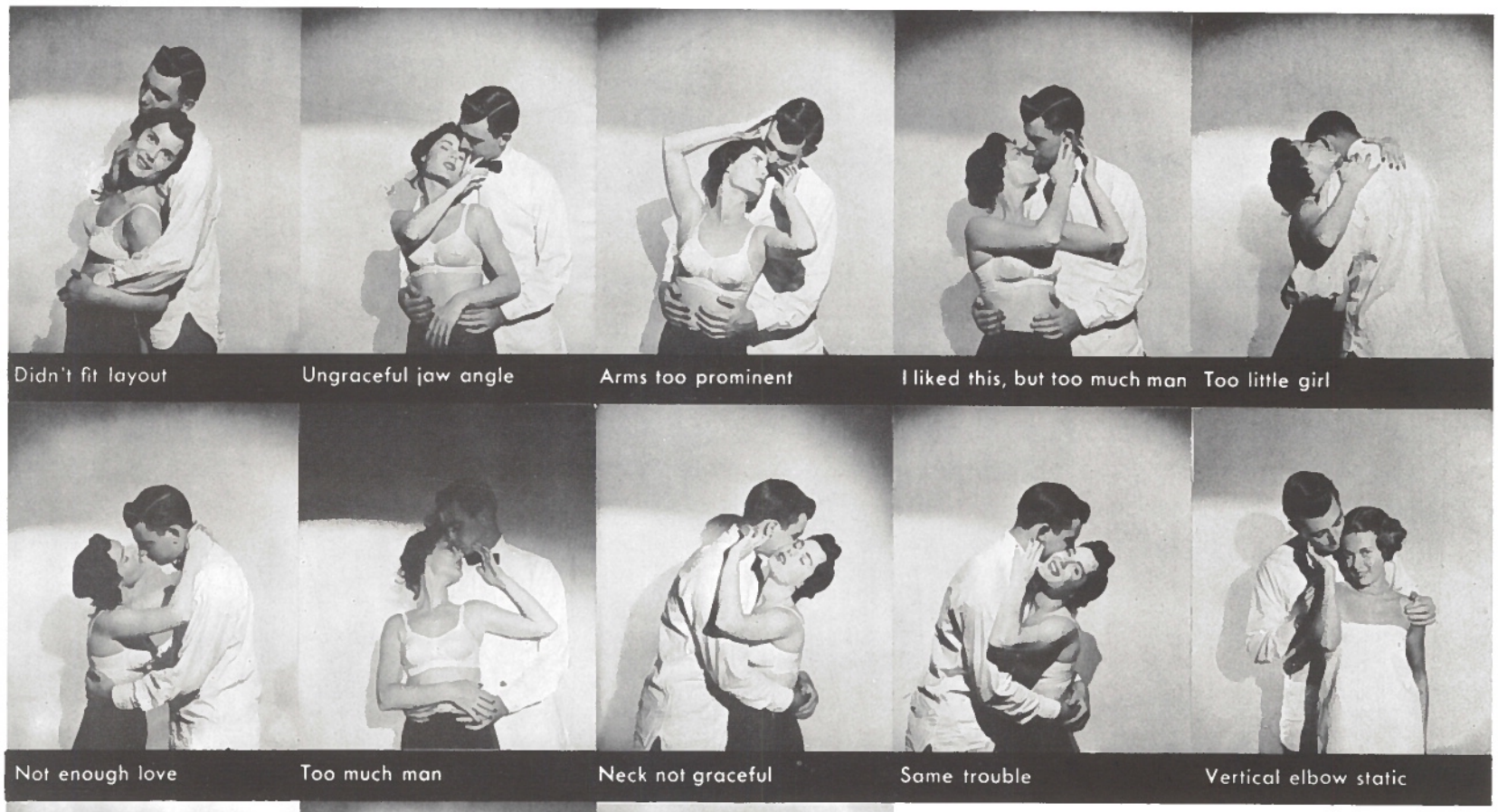

One case history

Here is a step-by-step history of a Palmolive Soap advertisement, from the point of hiring the models to the finished ad in the magazine. This client had been using photographs to sell soap and had never gone in for paintings. Naturally, he was concerned over the change and made it clear to the advertising agency that the art work would have to improve on photography in showing delectable skin, attractive girls and in promoting the dreamy effects of good soap on romance. Feeling a certain sympathy for the advertiser's anxiety, I realized that some experimenting would be necessary to arrive at the exact combination of qualities that he expected to see in his first few ads. For two days I worked with three people, two girls and a man, trying various

attitudes and plans for embraces. Out of the trial runs I present fourteen of the poses we worked out. We were attempting to get just the right combination of tenderness and ardor in the picture, since the client wanted sex — but not too much — plus a youthful feeling — but not too youthful. There were also limitations on space.

The girl was more important than the man, so the poses had to show more of her than him. The clothes were to be summer evening dress. I would dope out my fashions later, so the only concession to this was a dark bow tie on the man. One girl posed in her slip, and the other tied a sheet around her middle. The drawings would be extreme close-ups, so the only chance for fashion detail would be hairdress, ear and neck jewels, and a suggestion of evening gown wherever possible. The fourteenth shot turned out to fit all the requirements and was the one on which the drawing was based.

Having selected number fourteen, I made an enlargement of the negative on 8 x 10 glossy paper in my darkroom. For layouts, I used a Balopticon projector, made by Bausch and Lomb Optical Co., of Rochester, New York. This machine saves a lot of time in doping out various sizes of projections. I drew a rectangular outline in pencil on one-ply Strathmore paper the size of a *Saturday Evening Post* page, blocked in roughly the area needed for caption and type and then projected my photograph on the blank sheet. The page would not be a bleed, so I tried various sizes of the image before I found one that seemed to fit. To minimize the area of the man's head, I had to plan on a vignette there and below the man's hand that would look pleasing and not chopped off. I did not know how much of the drawing would be retained for the finished ad, so I added space at the right, which would be a hard vertical edge to be cropped later by the agency's layout department.

For background I painted in a night sky with a suggestion of a moon. The girl was blonde. The photograph did not look graceful enough to me, so I took liberties with the length of the girl's neck, adding a bit and suggesting a rather extravagant diamond and ruby necklace. I had no space to show *any* of the dress, so I put in a suggestion of elbow length sleeves.

The agency had my sketch copied by a layout man and you see it at the right as it was submitted to the client. You will notice that the proportions have been altered, the drawing chopped off at the right, the vignette shortened at the bottom, cutting off the man's hand below his middle finger. The sky area has been retained but made smaller. The blond girl has become a brunette. Two small sketches and a cake of soap with flowers have been added at bottom. The type has been lettered by hand, and the copy indicated roughly. The client okayed this comprehensive rough, and I received it to use as a guide in making the finished painting.

My sketch, as submitted to the advertising agency. To see what happened to it look on the next page.

Have You a Complexion Problem?
Skin Oily? Coarse? Dull? Dry? Not Clear?
For a Fresher Brighter Skin
Use Palmolive Soap
As Doctors Advise

Here is the ad agency's comprehensive as submitted to the client.

With this I got another set of instructions, running as follows:

1. Add some kind of hair ornament to supply brilliant color.
2. Make girl's skin extremely peaches-and-cream.
3. Man's skin can be slightly darker, but do not make it rough and coarse. Men use Palmolive too.
4. Change exterior surroundings to an interior.

To make all these changes, it was necessary to lay out my space on hot pressed Whatman board taking note of all the changes made in my original sketch which I intended to follow rather than use the layout man's version. I decided to work only very slightly larger than the finished plates would be, as I find that reproduction very close to original painting size has more fidelity. I laid out my page about one inch larger in height and depth than the printed page would be. Ruling off the agency layout into four equal squares, and doing the same thing to my Whatman board, I projected the layout onto the board. I made a very rough pencil outline of the captions, the copy block and the new area to be devoted to the painting. I also indicated eyes, ears, noses, and fingers roughly. Then I projected my old sketch onto the board, and traced, rather more carefully, what was left of the original sketch. Then I erased all the unneeded lines, and started in to redesign the young lady's coiffure. The hair ornament asked for had to be fairly large if any color was to register, so that ruled out jewelry. I finally decided on a bit of bright red ostrich feather, placed low so that it could very well have been worn symmetrically, with the other one out of sight on the other side of the head. So much of the drawing was gone at the right that the sleeves were out. I gave the shoulder a suggestion of a cap sleeve, painted in bright pink. The vignetted area available for background suggestion seemed to suit itself best to some sort of curtain, painted in vivid green stripes, since the client wanted bright color. The man's dinner jacket was painted in a medium grayed blue, with a blue-black tie.

After absorbing all instructions from client and agency, I proceed with the finish. Here, it is in an intermediate stage.

Here is the drawing as it looked at an intermediate stage. The darks have been roughed in and the skin tones painted in flat. The lines of the curtain did not go right the first time, so I took them out and tried again, making them narrower and almost straight up and down. The flowers were painted on the same drawing, although such additions are usually done on a separate sheet and assembled by the engraver. They were bright pink, magenta and purple, with green leaves to make a color area for the background of the soap. I had nothing to do with the drawing of the product, nor with the two small sketches. The flowers were painted in full, so that the soap could be super-imposed in making the plates.

The necklace on the girl was almost entirely imaginary, as I was unable to find anything I liked in my file or in fashion magazines which exactly suited me. However, it is not so far from some actual necklaces as to be illogical. Later on I saw some small sprays of bright red ostrich at a shop in New York. I wondered out loud how a girl might wear them. The salesgirl said, "They're very good tucked into short bobbed hair."

Jon Whitcomb

Love scenes

Institute of Commercial Art, Inc.

Here is the painting as it looked when it was finished. The lighting is flatter than I like, but the client felt that more shadow interfered with showing off the creamy skin.

Courtesy Colgate-Palmolive-Peet Co.

Jon Whitcomb

Institute of Commercial Art, Inc.

Love scenes

My original color sketch as submitted to the agency.

Another case history

In an effort to pose a loving couple, in which the lady shows lots of skin and the man hardly shows at all, I tried having her in a backless evening gown with one arm covering the man's face. This put the man's nose and chin in deep shadow, but, since it was a night scene and it showed off the girl, I rather liked it. I made the original sketch in colored pencil, using three brands, Mongol, Castell and Prismacolor.

The second picture shows the agency layout with the picture reversed from left to right and my painting space cut down again. The girl's bracelet has become more of a production.

In the picture on the opposite page you see the final painting, with the bracelet still bigger. I designed it from a ruby and star sapphire clip I liked in *Vogue,* fastening two of them to a snake-chain flexible gold band. The flowers were meant to suggest orchids, but since it was a dress ornament and the space was limited, they were painted so vaguely that they might have been made of cloth or embroidery. The night sky with palms was painted dark blue, as were the shadows on the skin and the lower part of the man's face. The drawing came back from the agency with a request to take out the blue shadow. I had to make them into warm skin tones, which distressed me. With blue shadows, the people looked like people outdoors at night. With pale brownish shadows it looks like people in evening clothes in the daytime, and the palm sky becomes a false backdrop. But then, my motto is: the client is always right.

Here is the agency layout.

Forget all other Beauty Care
and use Palmolive Soap as Doctors advised for a Brighter, Fresher Skin!
Doctors Prove you, too, may win a Lovelier Skin using Palmolive alone... regardless of age... skin type... or previous beauty care!
And for Loveliness All Over...
PALMOLIVE

This is the finished ad as it appeared in the magazines.

Jon Whitcomb

Love scenes

Institute of Commercial Art, Inc.

This is my finished painting for the ad.

Courtesy Colgate-Palmolive-Peet Co.

Jon Whitcomb

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The kiss

Here are three rough sketches and the finished drawing for a *Ladies Home Journal* story, "New Man in Town." The incident called for a kiss between a young man and a young lady who had entered a garden late at night after enjoying festivities elsewhere. The clothes were unspecified, and the only item of scenery mentioned was a fountain. In the first sketch, I suggested a large garden hat, in the second a more tailored stocking cap, and in the third I tried evening clothes and a bare head. All three were low in key, with a wash of dark blue over everything to suggest midnight. The magazine's art director very promptly perceived that the element of surprise, or what you might call the gimmick was missing. To provide this he suggested that the fountain dominate the composition, and that the figures should be seen through the splashing water. This was such an obviously perfect solution that I was able to go ahead with the finished painting without a preliminary sketch, using the third pose for the figures. The painting was done on Whatman cold-pressed illustration board, to the same size as the reproduction.

The models were posed with their lips barely touching, a detail not apparent in the drawing, but which prevented the faces from looking mashed together. The man's head was tilted and turned three-quarters so that the girl could show straight profile and display her Dutch bob to its best advantage. Her light coat was painted in a medium tone of turquoise blue to provide a transition from the Prussian and purple blues of the foreground. The only bright color in the picture was a touch of pink in the camellias pinned to the girl's sleeve. Rendering colors for night scenes involves considerable lying, especially in situations like this, in which moonlight ostensibly provides the only illumination. Actually, only pale blues are visible under such conditions, and colors like pink, red and brown are introduced solely to justify the use of expensive four color process plates. Held to a minimum, however, such trifling with the facts of physics can make nature more interesting.

Jon Whitcomb

Love scenes

Institute of Commercial Art, Inc.

Courtesy Oneida Ltd.

This is another example of the don't-crush-faces-together principle. The man's head is tilted away and the girl's face is turned slightly toward the reader to avoid nose collision. They are barely touching. In a real kiss their features would have been compressed in a manner not too manageable in a drawing. In order to bring the figures nearer, you will notice some violation of the truth in the drawing. The couple was supposed to be seen through the rear window of a honeymoon automobile. To leave room for the caption THIS IS FOR KEEPS, the thickness of the car top had to be narrowed, and the man's head extends farther up than would have been possible in real life. If the distortion is not obvious, it is always justifiable to cheat on dimensions for such reasons.

Here are two examples of the almost-kiss where the lips aren't touching at all. The drawings were made for a serial in *Ladies' Home Journal*. The girl's nurse cap was shown as it was worn by officers in the Navy. The fact that it was non-regulation — worn so far back on the head — was ignored. To me it was more becoming that way, and some Navy nurses I saw at the time must have felt the same. Both of these pictures were done in transparent water color.

Jon Whitcomb

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The finished picture

The magazine liked neither one of the two rough sketches very well, but approved of certain features of each, so the final job was a merger. It had the pose of No. 2, the dark blue man's sweater of No. 1, the pink and green right-hand page of No. 2, and a couple of added features like the plaid socks and the patterned shoulder strap which were designed last of all and added to give color. The butterflies helped to soften the rather awkward vignette shape of the illustration and smooth the transition between the left page (full color) and the right page (red, green and black). I usually make at least two suggestions for every story illustration, sometimes worked up so roughly that I have trouble later figuring out just what I was trying to indicate. The two sketches are different in color scheme, which gives an art director some leeway if he is trying to make each successive spread in his magazine an interesting color sequence.

Rough sketch No.1.

Rough sketch No. 2. ➡

Hair

use this sketch
with the brilliant colors
for the other sketch

Jon Whitcomb

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Institute of Commercial Art, Inc.

The love scene here was no trouble at all compared to the difficulties I had trying to find out what night-blooming jasmine looked like. Almost everybody I consulted knew what it was but nobody could quite describe it or produce a picture of the stuff. The locale of the story was South America, and in the end I made what I could out of a library book with highly stylized diagrams of the leaves and blossoms and some telephoned advice from the curator of the botanical gardens in the Bronx. This, too, was a night scene, but aside from a blue-gray wash in the background no concession was made to after-dark coloration.

This job was fun, partly because I had all the man's clothes the story called for and lots of photographs of the Tyrolian background, having spent a few weeks in the same Austrian valley some years before. The flower the girl holds is *edelweiss,* information on which for some strange reason, is easier to obtain than jasmine. I gave her a yellow sweater, a yellow hood and a yellow skirt which furnished a color tie between the two pages and made a horizontal contrast to the vertical feeling I wanted to give the mountains. The attitude of the lovers, while not very amorous, was intended to be unusual enough to stop the reader.

Here is another split-color spread, printed in green and black on the left-hand page with full color on the right. The man's suit carries across and was therefore painted in dark grays. This scene took place between a woman psychiatrist and a patient, not during consultation but under other circumstances. To suggest the type of medic, however, I put the man in the usual position for this sort of treatment, and draped the woman over him. The chair back was suggested by one I saw in a fashion photograph.

There was no love scene in this story, so one was invented. The main basis of the plot was stock market speculation in a small town, and the young folks played very little part in it. I obtained a roll of ticker tape printed with quotations, photographed it in its curly state lying on the floor and used a tracing of that to join the pages at top and bottom. Since the right-hand page offered only red and black for color, the tape was painted in red and pink on one-ply Strathmore, cut out with scissors and pasted down over actual newspaper pages of *The New York Times*.

The illustration for "Celebration" was a daring departure from the usual rule of no-love-on-beds. But the editor felt that the demands of the narrative justified the pose. This was painted in heavy opaques, rather coarsely laid on, to accentuate the squalor of the dingy bedroom. I'm not very good at painting squalor, possibly because I have few opportunities to do it, but I tried to suggest it in the bleak brick court outside the window, the sleazy dotted Swiss curtains, and the dangling telephone wires. A lot more could have been done with that black lace nightie, but it's too late now.

This pose was suggested by an incident I once saw in a theatrical dressing room. I liked the juncture of two heads together nose to chin, and if you stop to think of it, that's the only way a girl could greet a man without turning around in her chair. The makeup brushes the girl is holding in her left hand are pointing the wrong way, but they help the composition by extending the down-curved outline of the wall detail on the left-hand page.

Jon Whitcomb

Love scenes

Institute of Commercial Art, Inc.

Tips on posing models for love scenes

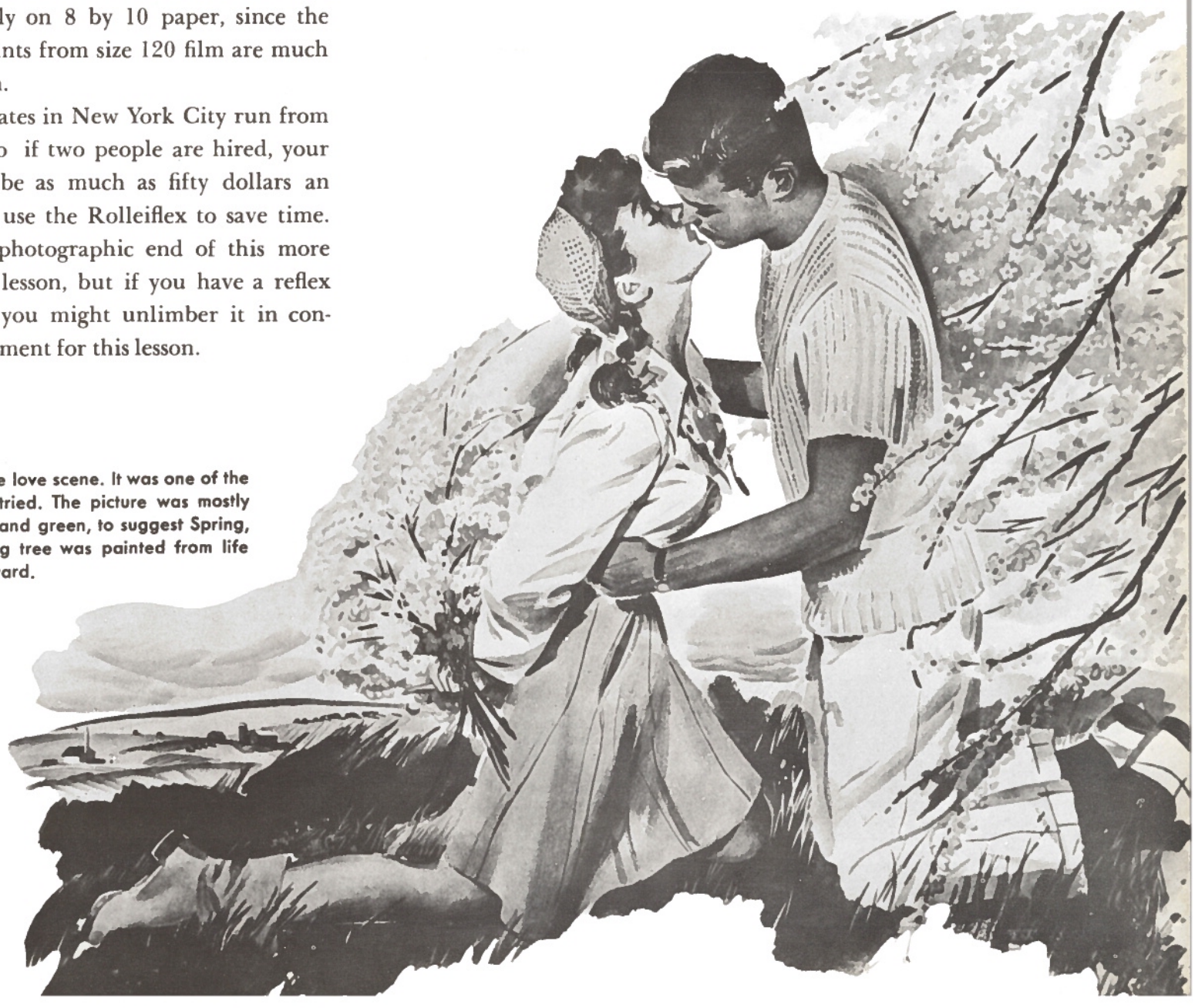
If the two people are strangers, let them get acquainted for a little while before you ask them to put their arms around each other. Lots of grown-ups are shy, and teen-agers can be even shyer. If a model is in an agony of embarrassment, it will show in your results. Two of the best models I ever had for clinches were married to each other, and many of the attitudes we worked out were, I am sure, the happy results of long familiarity and practice. I might even recommend a little field study for the artist. After all, it's easier to dream up interesting variations on the standard facts of life if you've investigated the subject extensively. If you are male, it may save time to show the man just how you want him to approach the lady and where to kiss her. This sort of demonstration is almost never tedious.

I use two cameras in my work, an automatic Rolleiflex with Super XX Eastman 120 film, and a view camera which takes four by five cut film holders. The Rolleiflex is the best for love scenes, as it is quicker on the draw when you have the pose just right. I develop the film myself in the dark room and make my own prints, usually on 8 by 10 paper, since the 2¼ by 2¼ contact prints from size 120 film are much too small to work from.

These days model rates in New York City run from $10 to $25 an hour; so if two people are hired, your payroll overhead can be as much as fifty dollars an hour. Consequently I use the Rolleiflex to save time. We will go into the photographic end of this more extensively in a later lesson, but if you have a reflex camera of your own, you might unlimber it in connection with the assignment for this lesson.

In this picture there is not so much love as Terpsichore, but the man has buried his lips in the girl's hair, so we include this under Love.

Courtesy Ladies Home Journal



This is my favorite love scene. It was one of the first ones I ever tried. The picture was mostly pink and yellow and green, to suggest Spring, and the flowering tree was painted from life right in my own yard.

Jon Whitcomb

18 **Love scenes**

Institute of Commercial Art, Inc.

Here are more variations of the welcome home theme. All the girls have their eyes closed — it was the client's preference. By contrast, Palmolive Soap likes its girl's eyes open — even when being kissed.

Courtesy Oneida Ltd.

How I make a picture

by

MEMBER OF THE FACULTY OF

Institute of Commercial Art, Inc.

Westport, Connecticut

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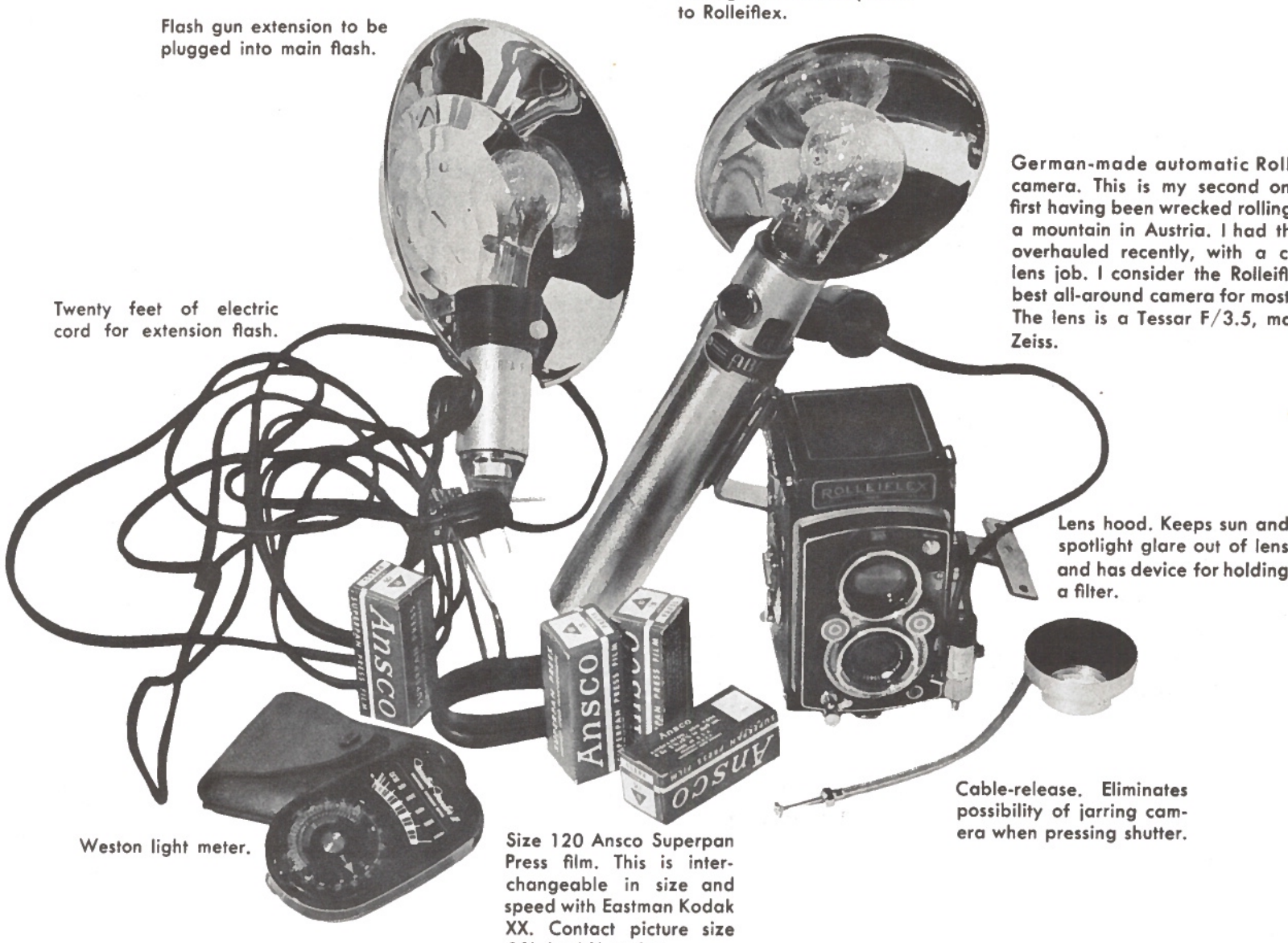

Flash gun extension to be plugged into main flash.
Flash gun which clamps onto Rolleiflex.
Twenty feet of electric cord for extension flash.
German-made automatic Rolleiflex camera. This is my second one, the first having been wrecked rolling down a mountain in Austria. I had this one overhauled recently, with a coated-lens job. I consider the Rolleiflex the best all-around camera for most work. The lens is a Tessar F/3.5, made by Zeiss.
Lens hood. Keeps sun and spotlight glare out of lens and has device for holding a filter.
Cable-release. Eliminates possibility of jarring camera when pressing shutter.
Weston light meter.
Size 120 Ansco Superpan Press film. This is interchangeable in size and speed with Eastman Kodak XX. Contact picture size 2 ¼ by 2 ¼ inches.
Ansco
ROLLEIFLEX

How to Use a Camera

The camera is an indispensable tool in commercial art, but for those who misunderstand its use, it can also be a curse.

A single lens, focusing an image on a photographic emulsion, does not receive the same messages as a human eye. This discrepancy involves both shapes and colors with color film, shapes and gradations of gray with black and white negatives. To this extent, every photograph is a lie and all cameras are liars. I'll explain this further when I go into the limitations of a camera. But remember, a straight photograph would always be preferable to a drawing based entirely on a photograph, if only for esthetic reasons.

As a help for a busy artist, here are the good things a properly used knowledge of elementary photography can do for you:

1. Record information. I'm still using details from shots I made on a vacation trip to Bermuda years ago. When I travel, I always take my Rolleiflex and plenty of film. If I want to know how a street lamp looks in Paris, I can sometimes locate a shot of one in my European files. What you can't photograph you can sketch (as in theatres and other dimly lit or inaccessible places) but where it is possible to use a camera you can get more material and get it faster.

2. Save Money. Top models now get from $10 to $25 an hour. Sketching from life at these rates is prohibitive, and few magazine jobs would justify the overhead.

3. Save time. Many illustrations require material not available simultaneously. Rarely can all props and models for a single picture be brought together at the same time. Miss X might find it possible to pose in a negligée at nine on Thursday, but the chair she had to lean against could not be borrowed from the antique shop until three the following day. Solution: You photograph Miss X at nine leaning against whatever chair you have handy. The next day you have a shot made of another fe-

male leaning against the right chair. You combine the desired elements in your picture. While the prints are being developed you work on something else. This is what I mean by saving time. It enables a busy artist to produce more work. Frequently I have three or four assignments boiling in various stages of completion. It is very seldom that a favorable coincidence occurs as it did last week. I was doing two stories at once for an identical deadline. Both stories required a romantic pose between a man and a girl, in the rain, both wearing raincoats. Naturally, I made one set of props and one set of models serve for both stories.

4. Indicate realism. To compete with the whole field of photography, an illustrator is compelled to produce a picture in which the details are lifelike, however much he may change them to reflect his own viewpoint. Non-representational art of the impressionist school is not yet accepted by magazine readers as a visual lure to read the stories, so, at the moment, you have to make the people look fairly real. The market demands it.

5. Record action. There is no such thing as a posed model running . . . or swimming . . . or doing anything which defies gravity and has to indicate movement. When you draw a man running for a train, you set your camera for a two-hundredth of a second and take a picture of him doing it. If you try to prop him up you will find it hard to make his arms and legs look convincing, and when you come to draw the folds in his trousers and sleeves you would find that they do not look real. His motion running would add another factor to the picture – air pressure; and that would dictate the shape the cloth would take.

As a practical advantage, if you are constructing your pictures from your own scrap instead of assembling bits and pieces of other people's work, you are on more solid ground. Most public libraries have picture sections which can supply almost anything in the way of background material, costume information and so on; but whenever possible I like to use my own files. Even if a picture out of your own file is less effective than a shot of the same thing clipped out of a magazine, use your own. Your shot will be your own property and will reflect your viewpoint and personal angle, and to that extent your work will be more original.

6. Constant variety in types. Because brain patterns edit everything seen according to a lot of old, established mental habits, artists are quite likely to draw the same people over and over again. No matter how many different girls posed for the artists of twenty-five years ago, the ladies on the canvas gave the effect of being sisters. A camera, having no memory and no censor patterns, sees a new model coldly and accurately. Every new subject is different. I grant you that commercial reputations are made with drawings which people can identify with certain artists, but these days it is necessary to offer variety. A study of a photograph will suggest this variety – an interesting mouth here, a new and striking eyebrow line there – in a permanent record that can be examined at some length. Some of this the artist will reject, for the reasons discussed in Lesson 2, but in every new shot there may be a suggestion of details worth using,

Camera pitfalls

Let me say again that the camera is a liar, and that you have to be careful not to believe everything a camera says. Two things cause this: A camera has only one eye, and a film only sees what the manufacturer builds into it. Esthetically, no painting should ever look like a photograph. Practically, no painting should be based literally on a photograph. For instance, your eyes see a certain girl. She weighs 105 pounds. She looks to you as though she weighed 105 pounds. To the one-eyed camera she looks as though she weighed 115 pounds. The extra ten pounds the camera sees come from the lack of another eye. Human eyes are about forty-four centimeters apart. The left eye sees the girl fron the front and part way around her right side. The right eye sees the girl from the front and part way around her left side. The two views are different and they produce what is called a stereoscopic effect. The two images are fused in the brain into one impression containing an illusion of depth. Because part of her apparent *width* is attributed in the brain to *depth,* the girl looks thinner than she does to the camera.

For this reason, movie actresses have to be thinner than stage actresses. The apparent difference amounts to about ten pounds. When you use a photograph literally in constructing a drawing, the figures are always too wide.

The camera is merciless. No matter with what distortion it sees, it overlooks nothing. Having no powers of selection it gets everything into the picture, good and bad. A camera always sees twice as many wrinkles in a sleeve as you do, thousands more leaves on a tree, millions more waves on a lake. Having no taste, no discrimination, no blind spots, no discretion and no manners, a camera records a sort of life in the raw, a version of the truth which outrages every rule of seeing. Photographers themselves are always wrestling with this callous quality, trying to soften edges with the lens out of focus, blurring details with special filters, and struggling in this way to bend the camera into a personality. To deal with a photograph on artistic terms requires drastic editing. For the artist, a photograph can provide only facts for his picture – never the picture itself.

On the following pages you will get a bird's-eye view of the photographic equipment I am using right now. An amateur shutterbug would consider it professional equipment, and a professional photographer might feel that it was less than adequate for him; but I feel that what I have accumulated in the way of camera tools is about right for the work I am doing.

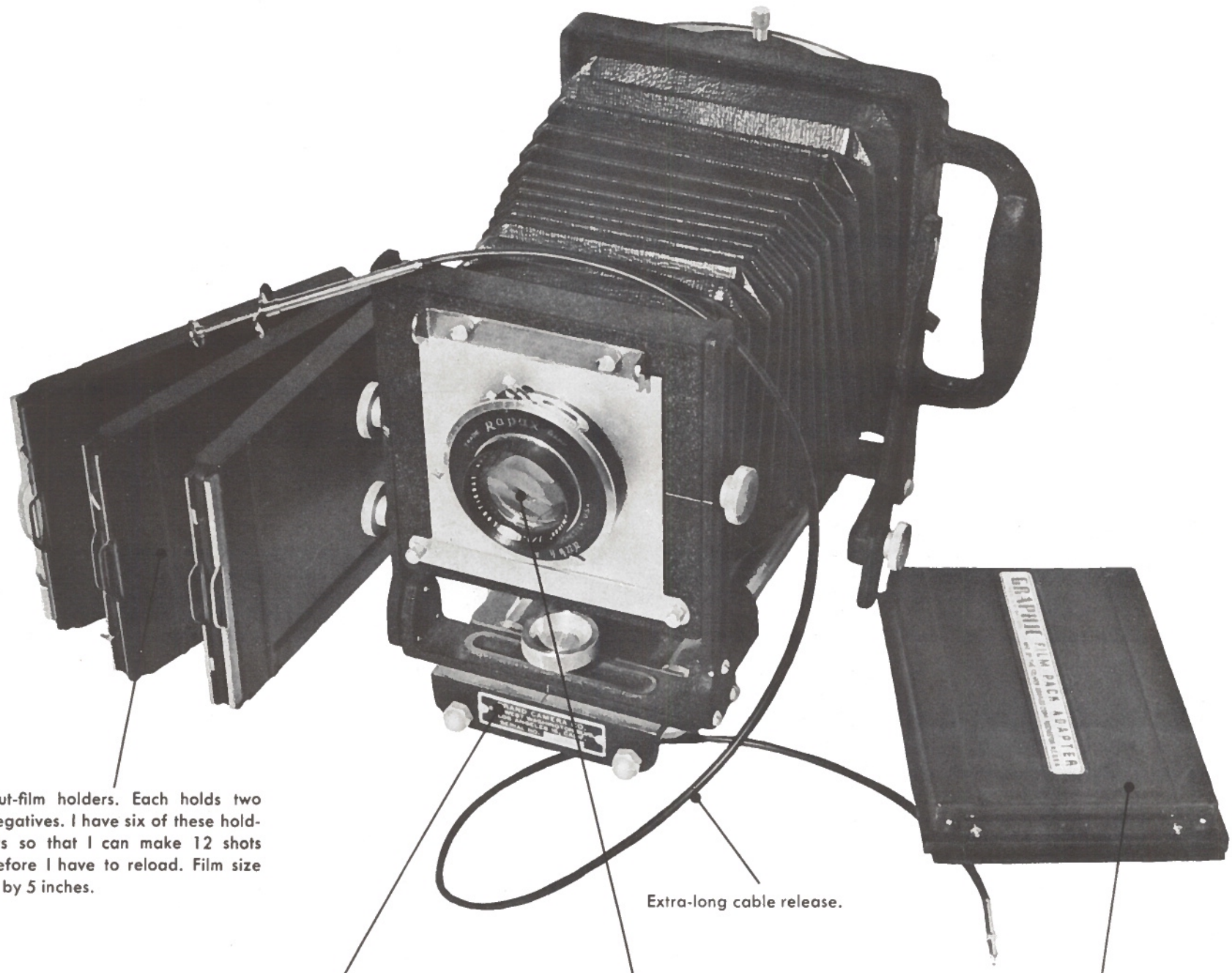
Illustrators handle the photographic part of their work in all sorts of ways. Some hire professional photographers to take their pictures. Some take their own pictures, but leave the processing to others. I take care of both the exposure and the dark-room work myself, finding it faster and handier to make my own prints when I need them instead of farming out this part of it. As a general rule, a photographic shop in your community can process negatives and prints well enough for your needs, except that for brisk production it might be necessary to make a special, quick delivery deal with them. The quality of prints produced by the drugstore type of service is not good enough.

I use three cameras, principally an automatic Rolleiflex with a 3.5 lens. Recently a number of good reflex cameras, all taking the same size film, have come on the market, selling for somewhat less than the Rolleiflex. One good brand is Ciroflex.

Jon Whitcomb

4 Photography

Institute of Commercial Art, Inc.



Cut-film holders. Each holds two negatives. I have six of these holders so that I can make 12 shots before I have to reload. Film size 4 by 5 inches.

Extra-long cable release.

Brand view camera. This one has to be used on a tripod and is too bulky for taking on trips. It is best for studio work where a larger film size helps, and you have enough time for focusing on the ground glass.

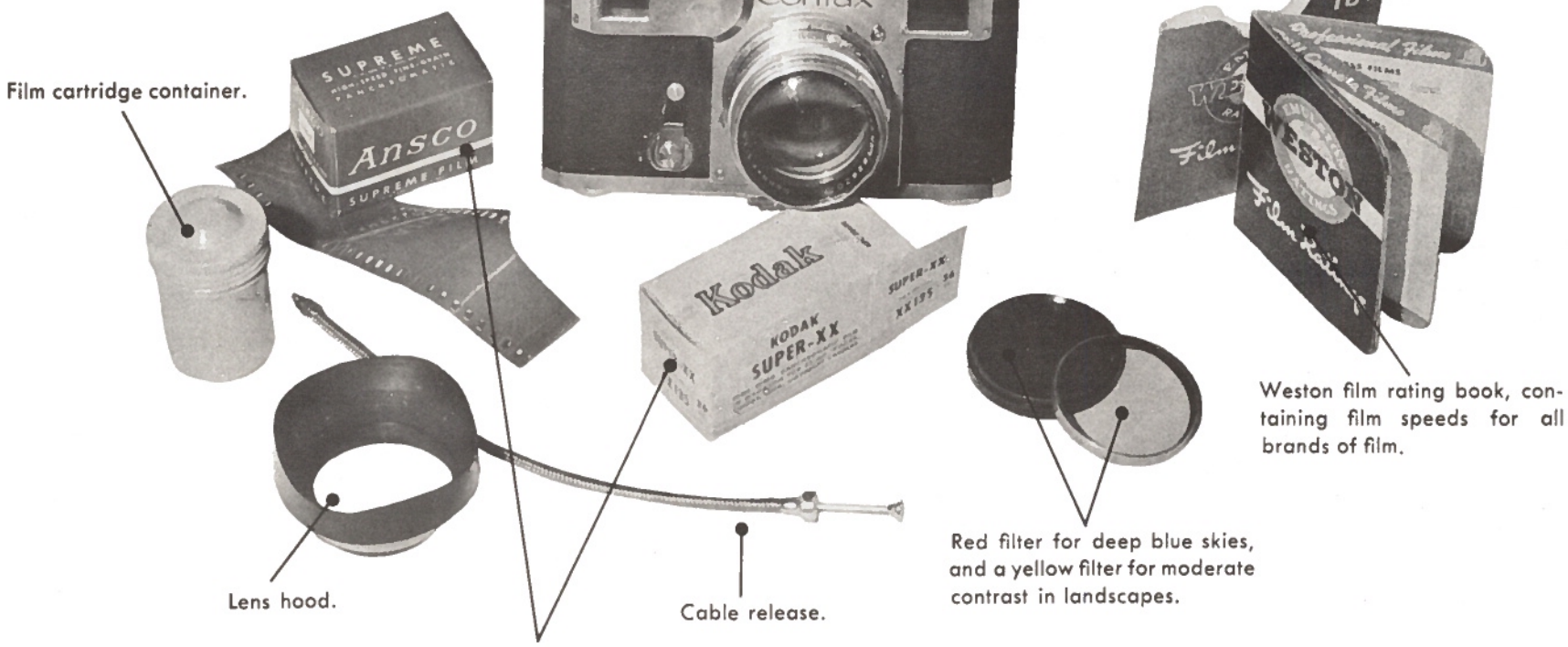
Lens. Coated Wollensak F/4.5, with a 6⅜ inch focal length. This is a medium quality lens, with a moderately wide angle. Good for copying things, like the illustrations in this course.

Film-pack adapter. Film packs are handy, since you don't have to load them in the dark, but the film is thinner than cut film, less durable and more expensive.

View cameras are just extendable boxes, with the film in one end and the lens in the other. There is nothing automatic about them, as in the Rolleiflex, and their only advantage is that for some uses the contact print, 4 by 5 inches in size, is large enough to work from. Rolleiflex negatives, which are only 2¼ by 2¼, almost always have to be blown up to 8 by 10 or larger, to see what's going on.

Bowling-ball bag, for carrying equipment. Any small zipper bag about this size will work as well.

German-made Contax III camera, with F/1.5 Sonnar lens. Has built-in synchronized exposure meter which is calibrated to a German light-scale. Big nuisance to have to compare it all the time to a conversion table so I can see what I am doing with my Weston meter. Some day I'm going to have it re-calibrated to the Weston scale. This camera has what is called a focal-plane shutter. The other two cameras have inter-lens shutters.



Film cartridge container.

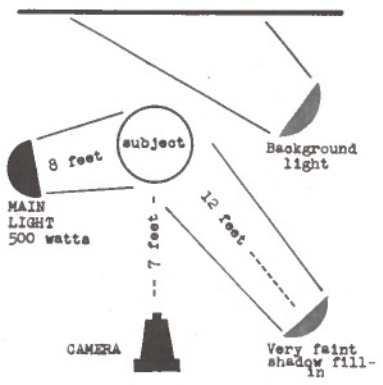
Lens hood.

Thirty-five mm. film of two brands in black-and-white. I use Eastman Kodachrome mostly in this camera. It carries 36 exposures in one roll of film, so the camera is good for trips. The extremely fast lens enables you to shoot in poor light, as in theatres or churches.

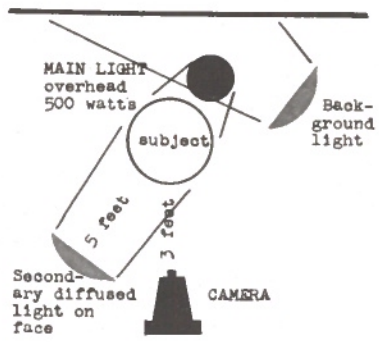
Cable release.

Red filter for deep blue skies, and a yellow filter for moderate contrast in landscapes.

Weston film rating book, containing film speeds for all brands of film.



These models were illuminated with a single spotlight placed rather closely on the left. They were supposed to be at a dance in late evening. The background was illuminated to define edges of figures, and a low, fill-in light was diffused on dark areas.



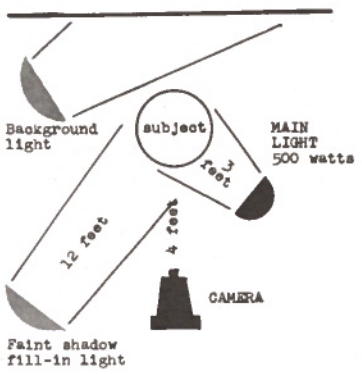
The main light source here was high and behind the figure. Diffused floodlight from the front was used, with a small pin-point spot for reflection in the eye.

Setting up model shots

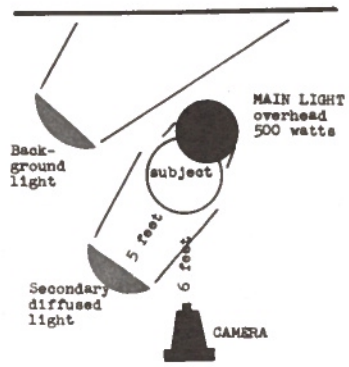
The mood of the final picture determines the amount and direction of lighting. For bright, happy scenes you use lots of light and arrange your spotlights so you have few dark shadows. To imitate the effect of sunlight, your major light source has to be strong and far enough away from the models to minimize an unavoidable lighting perspective. (The sun is millions of miles away, so the rays are roughly parallel. Your spotlight will not be farther away than ten or fifteen feet, so the rays of your artificial sun will hit the subject in a cone-shaped pattern. When possible, for sunlight scenes, take your people outdoors.) For a picture illustrating a morbid, sad sort of scene, use low-key lighting, with lots of heavy shadows. In a night-club picture figures will be lighted from many possible directions. To give the effect of out-of-doors moonlight, the effect you want in your photograph will be the same as sunlight. The relative strength of moonlight to sunlight is about one to thirteen thousand, but your color treatment will take care of the difference.

General rules: Balance your lighting so that every part of the subject photographed will register on the film. You should have no extremely bright spots (which turn out flat white with no detail) and no areas dark enough to go completely black. Keep in mind that one light source should be stronger than subsidiary ones, and that it will seldom be desirable to light a person or an object from two or more sources with the same degree of illumination. Another tip: Cross shadows are bad, and a lighting plan that makes a nose cast a strong shadow to the left and a weaker one to the right won't work.

Here are some shots diagrammed for spotlight arrangement. Not all drawings allow as simple an arrangement as these, but in drawing figures, the simpler the lighting the better. The ultimate in simplicity of lighting, of course, is the recent fashion in photography for completely diffused lighting; that is, no shadows at all. In fashion photography this is done by posing models on a white floor, with white walls and diffused sky light coming through a glass ceiling. The same effect might also be achieved outside on a sunless day by posing models on a light ground illuminated by a gray sky. Here are four of the six or seven lights I have around my studio. The little one at the left is a Dinky-Inkie with a 200 watt bulb for small spot illumination. The large spot at the left holds a 500 watt bulb, as does the middle one. Both have Fresnel lenses which diffuse the edges of the circular beam. The light at the right holds either a 500 watt projection bulb or a photoflood lamp, and has a boom which lets you put a light up high and directly overhead. The background is a section of a roll of nine-foot-wide white paper which comes in ten-yard lengths. I keep mine on a wood roller on brackets

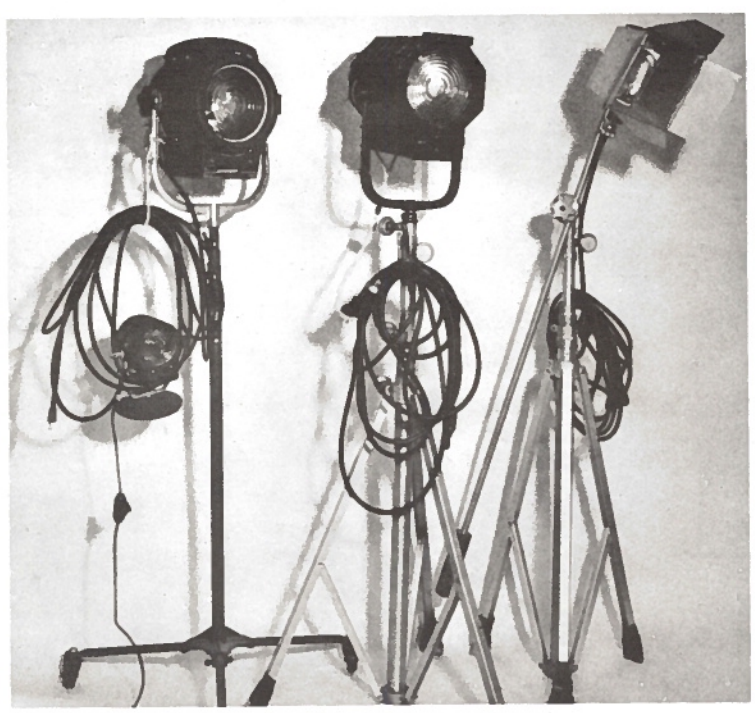


The strongest light was from the front right for high-key drawing in bright color. The shadow fill-in light should have been stronger because the strong shadow beside the nose was not pleasing.



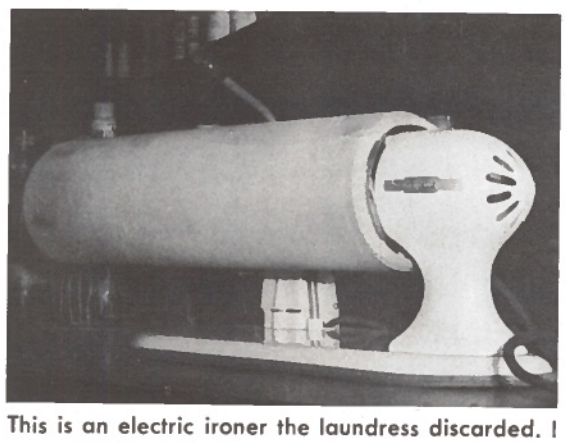
The strong back-lighting was from the spot which was placed high at the right rear. The same light illuminated the back-drop. The medium fill-in light came from direct front. This was strong enough to show the details of the face. The illustration was painted with much deeper tone on the shadow side.

near the ceiling of my workroom when it's not in use. For plain backgrounds it unrolls to whatever length is needed, and when it gets dirty you discard the used part and unroll a fresh section. The great advantage of rolled white paper backgrounds is that you can run it clear down over the floor, giving great light reflection. I'm careful to keep a supply of new 500 watt lamps on hand, because they have a life of only twenty-five or thirty hours, and one may blow up in the middle of a critical pose.



One light can be made to do the work of two if you prop up a sheet of white drawing board to reflect the main light source onto the shadow side of the model. An even better reflector can be home-made from tin-foil wrappers from film or candy and pasted edge to edge on a 3 x 4 foot section of cardboard.

It is a good plan to stick with one film speed rather than using Verichrome, XX and XXX intermixed. I like Eastman XX or the equivalent in any other brand, because I never have to think about exposure while trying to pose models, assemble props and cope with the general madhouse of a posing session. I find that 1/5 of a second at F/11 covers almost every lighting layout except extremely low-key jobs. The latitude of the film allows considerable variation in lighting levels, and the camera setting above is sure to give you good negatives. Sometimes you will have to depart from this exposure. Sometimes models have the shakes, or the pose is precarious and it is impossible to hold still for 1/5 of a second. This is where a light meter comes in handy. If 1/25 of a second will stop the action, you have to open up the lens to F/5. If it takes 1/50 of a second to do it, and you are using a Rolleiflex, the lens will have to be wide open, or F/3.5.



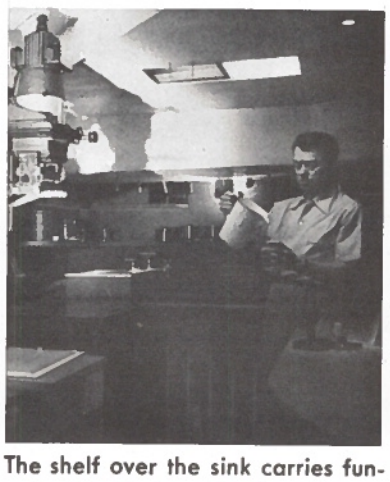
This is an electric ironer the laundress discarded. I rescued it from dead storage and found it perfect for drying prints quickly.

Darkroom Routine

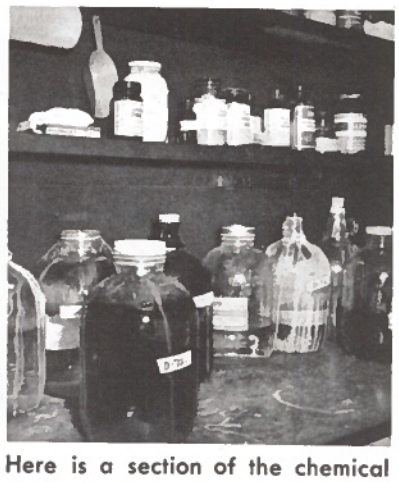
If you have space where you live which allows you running water, any kind of a sink and the possibility of making the room dark, you have the basic elements of a darkroom. You see here a rough plan of mine, which was built into an unused excavated corner of the garage measuring 6½ feet by 9½ feet. The arrangement of the elements was designed for me by a photographer. There is plenty of room for everything except that like most basement rooms the ceiling is cut up by overhead ducts. I covered these with plywood in an attempt to dress up the place, but the result is a ceiling in several levels, the lowest being about six feet. To get height for the enlarger, a hole had to be cut in the ceiling just above it. Most professional darkrooms are from eight to ten feet high. It is not, of course, necessary to process your own films and prints. In most places you can buy these services, but I think it's better to do your own work from scratch if you can. Photographic chemicals are not expensive, and beginners can get better results than most photolabs by just following the directions printed on the containers. There have been occasions when I have needed emergency prints in the middle of the night. My record time for one 8x10 enlargement is three minutes flat, not counting running into a closed door and missing the top step on the stairway. Once I fixed up a darkroom for myself in an apartment which had only one small closet measuring 24 by 30 inches. I nearly strangled from lack of air when the door was closed, but I managed to make some prints in it. Most bathrooms can be adapted for film processing if there isn't too much traffic.

A view of the darkroom looking toward the sink. The enlarger is a Super-Omega Type C, which takes three sizes of negatives, 2¼ by 2½, 35mm and 4 by 5. There are two electrical circuits in the room, each controlled by its own switch for bright lights and safe lights. The left half of the ceiling fixture is a yellow safe light. Below the sink is a vertical file for 8 by 10 and 11 by 14 trays.

The opened enlarger shows the condensers which have to be kept clean. The condenser assembly comes out when you put in fresh light bulbs. The print easel is a sheet of white cardboard bearing rectangles in black lines for print sizes. The most frequently used are 4 by 5, 8 by 10, and 11 by 14. Over this is a slightly larger sheet of plate glass hinged at the top with surgical adhesive tape. I prefer this gadget to the commercial easels, which are expensive and elaborately designed to give you white margins.



The shelf over the sink carries funnels, film tanks, glass graduates, a pitcher (marked off inside in ounces) and stirring rods. The print washer is a rotating, water-pressure type which can hold a load of thirty to forty large photos at once. When my wood sink leaked, I had a plumber line it with lead. My chromium-plated ferro-type tins kept rusting, so I threw them away and had some formica sheets cut in the same size. The plastic is not as smooth as the metal, but it is unaffected by water.



Here is a section of the chemical shelf, showing how untidy a perfectly organized set of solutions can look. For mixed solutions of hypo and developer, glass gallon jugs with wide mouths are best. The walls and shelves are painted flat black.

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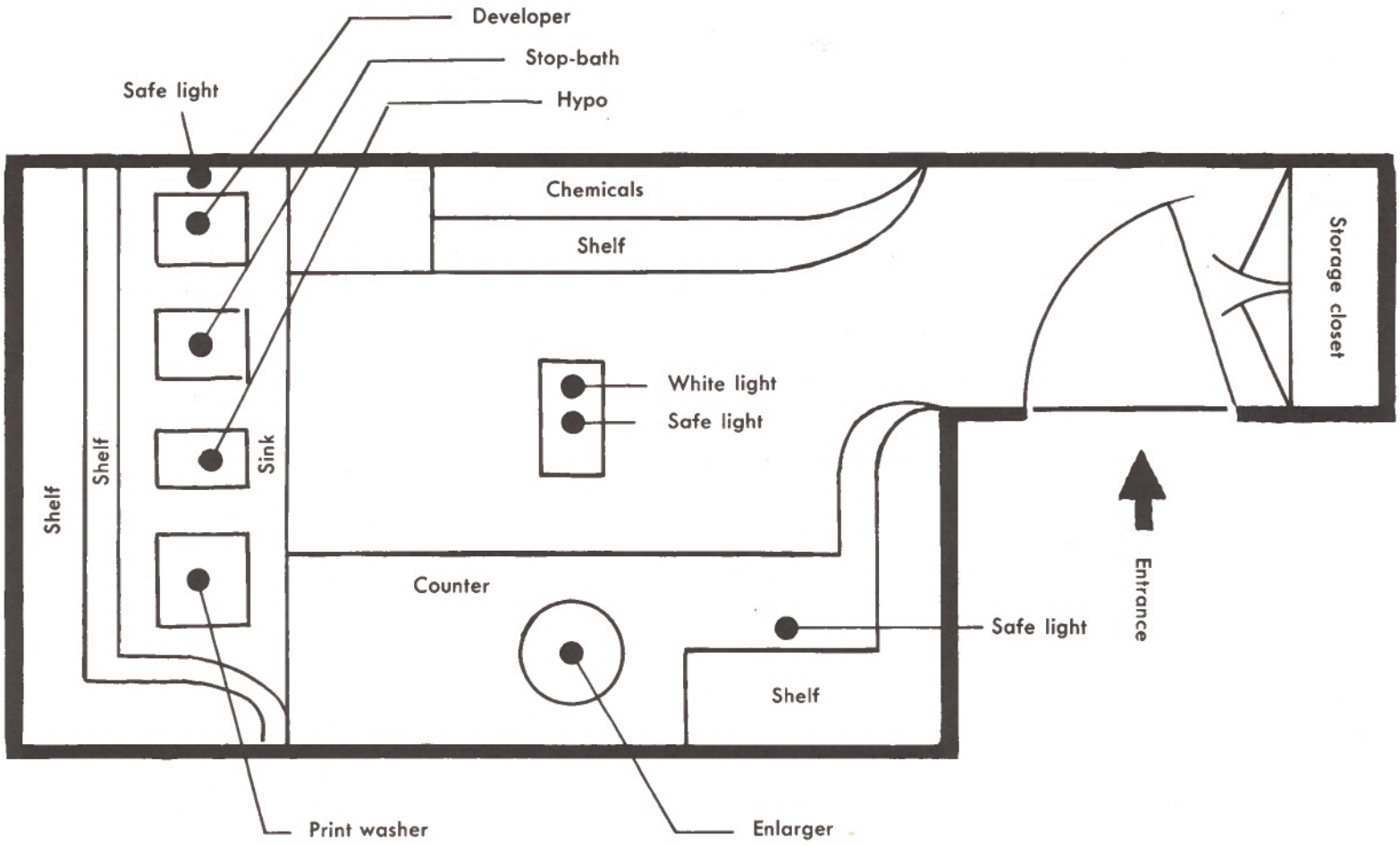


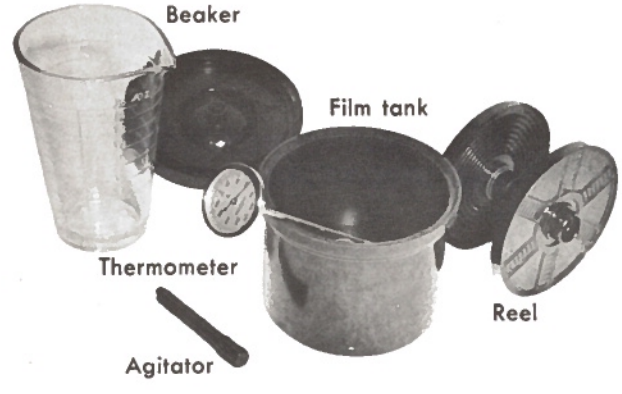
Developing roll film

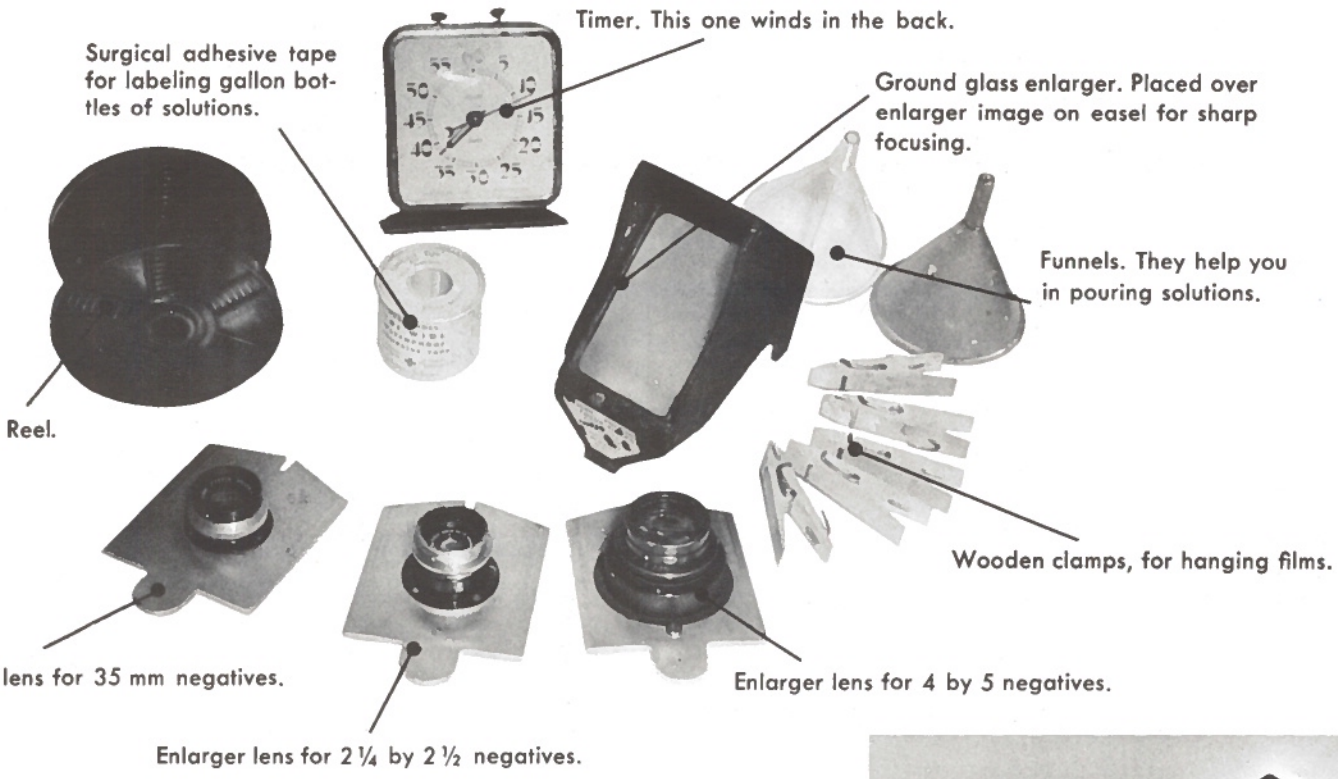
Equipment you need:

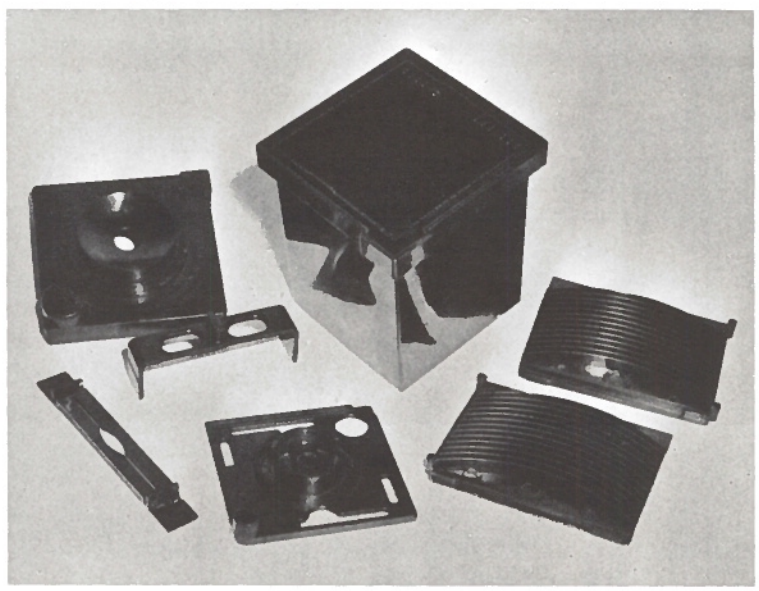
Thermometer
Developer (such as D-76)
Measuring beaker
Cotton
Circular film tank
Hypo
Acetic acid
Wooden clamps (like clothespins)

1. Mix developer solution obeying directions on can.
2. Mix hypo solution according to directions on can.
3. Turn out lights.
4. Load reel with film, according to directions that come with tank.
5. Place reel in tank, put on cover and turn on lights.
6. Pour in developer.
7. Take temperature of solution and set development to instructions on can.
8. Agitate tank during development.
9. Pour out developer when time is up. (Film developer can be re-used.)
10. Fill tank with stop-bath consisting of acetic acid solution.
11. Empty, and fill tank with hypo.
12. After time recommended on hypo container, empty. (Hypo can be re-used.)
13. Wash film in running water.
14. Squeegee film with fingers or wet cotton, and hang up to dry with clamps on top and bottom.

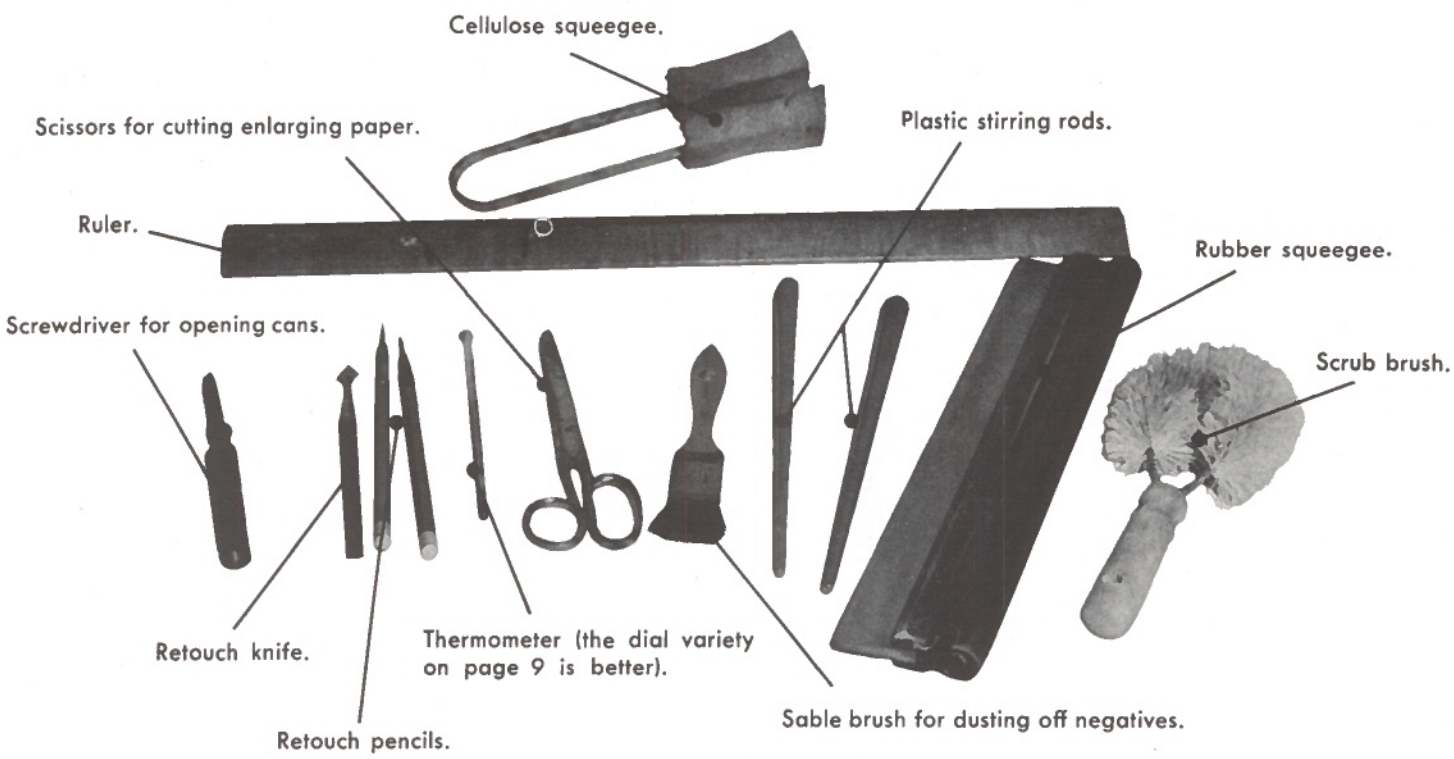
Some of the chemicals used in the darkroom, left to right: Drene, a detergent used for shampooing. A few drops of this in the final wash makes film sparkle. Kodak D-76, a medium-grain film developer. Kodak Acid Fixer. Hypo. Acetic acid for stop-bath. Kodak Dektol, a paper developer. Agfa Potassium Bromide, used in minute quantities in paper developer to increase contrast. Nacto, a spot remover used on a bit of cotton to clean a soiled negative before printing. (Acetone or Energine will do as well.) Lower row: Round cotton pads, for squeegeeing film. Ansco 17 Developer and Replenisher, a fine-grain film developer. Photoflo, an Eastman Kodak wetting agent; a few drops of this in developer and hypo make the solutions wetter, so that they cover the paper faster and prevent airbells or spots of uneven development. This is the same chemical I have mentioned before in connection with flowing water-color over shiny or lacquered surfaces. I buy it by the quart, working with it in small discarded medicine bottles.




Timer. This one winds in the back.
Surgical adhesive tape for labeling gallon bottles of solutions.
Ground glass enlarger. Placed over enlarger image on easel for sharp focusing.
Funnels. They help you in pouring solutions.
Reel.
Wooden clamps, for hanging films.
Enlarger lens for 35 mm negatives.
Enlarger lens for 4 by 5 negatives.
Enlarger lens for 2 ¼ by 2 ½ negatives.



These are parts of a cut-film developing tank spread out before assembling. Like the round roll film tank, this one is loaded with film in the dark and the developer and subsequent solutions are poured in through the light-proof cover. The routine for developing 4 by 5 cut film in this tank is the same as for roll film.



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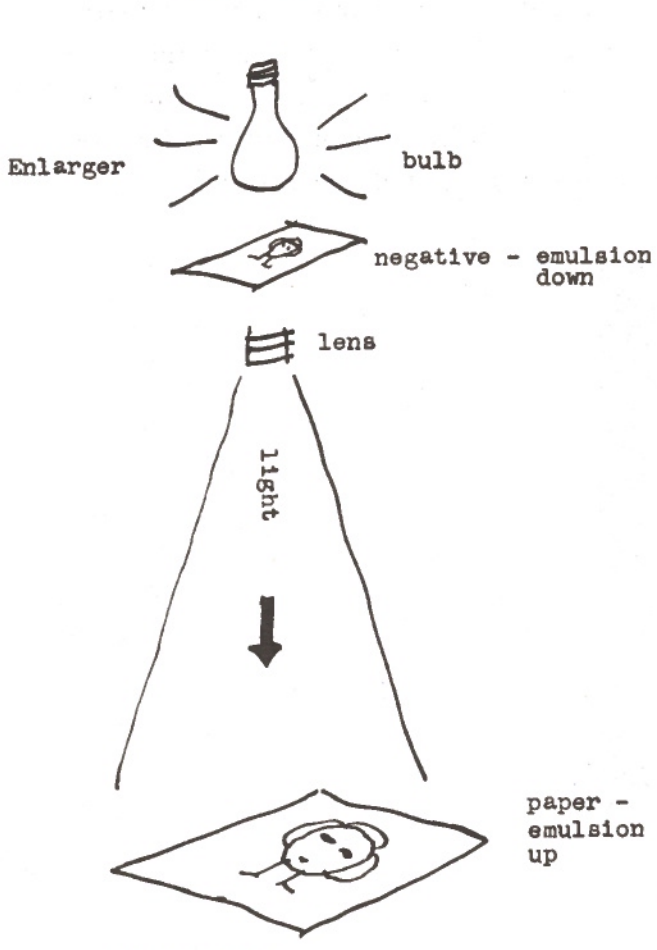
Making prints

To make prints, you need: Paper, three trays, running water, paper developer like D-76, hypo and acetic acid.

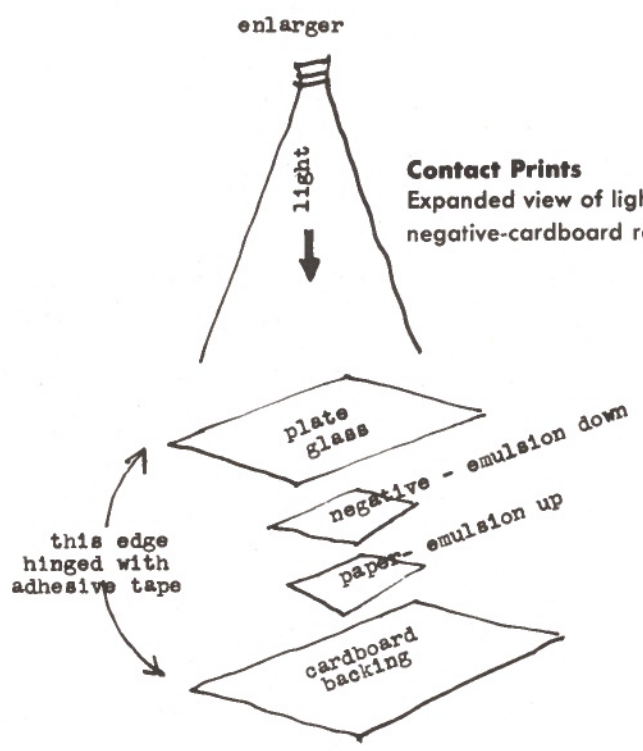
There are two kinds of prints: contact and enlargements. Contact prints are made with the emulsion side of the negative pressed to the emulsion side of the paper. Enlargements are made by projecting a strong light through the negative onto the paper at a distance in such a way as to focus a larger image on the paper. I make both kinds on the easel of my enlarger. For contact prints, I put the negative and paper into a sandwich made by a piece of glass hinged to cardboard. The enlarger furnishes the light. No matter which kind of a print you are making, the chemical routine after exposure to light is the same. Here it is.

1. Line up your three trays in a row — developer, stop bath (water with acetic acid) and hypo. Put in solutions according to the directions on the containers.
2. Place exposed paper in developer.
3. When the image appears transfer to stop bath for about 5 seconds.
4. Fix in hypo for recommended time.
5. Wash thoroughly in running water.

Professional hints: If you hurry any of these steps, be prepared to see your prints develop strange spots and brown areas in a day or so. For permanent prints, the hypo must be fresh and the print left in as long as the directions call for. If the washing is sketchy, traces of hypo will wreck the print later. When a deadline makes me rush through the routine in a hurry, all I ask is that the prints stay legible long enough to help me get the job out. If you are processing vacation shots or portraits of your friends, be sure to follow directions, or there won't be much point to pasting them up in the album.



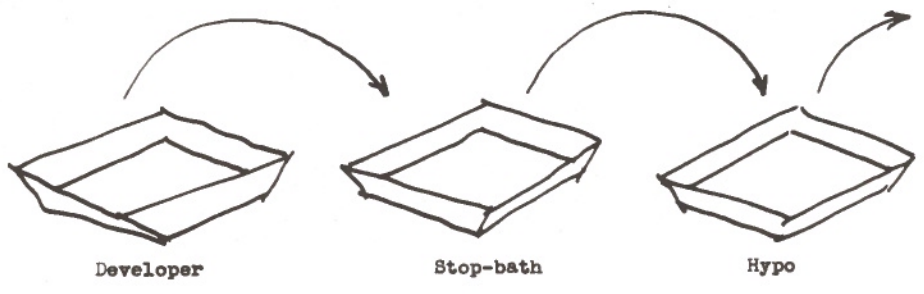
Enlargements
Expanded view of enlarging diagram.

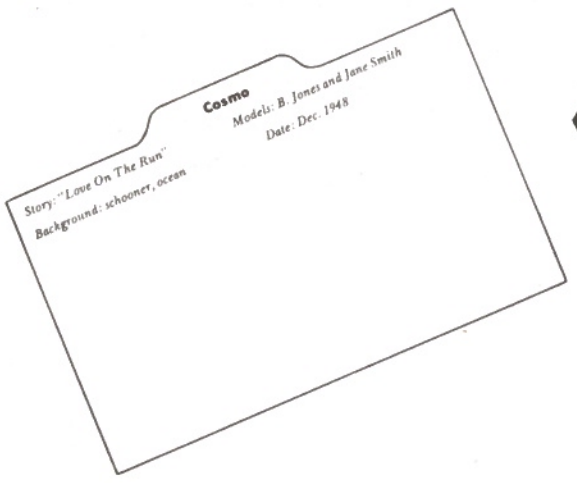


Contact Prints
Expanded view of light-glass-negative-cardboard relationship.

Tray Arrangement

To speed up operations in a darkroom, traffic has to be organized very much like an efficient kitchen. The fastest arrangement is to have your equipment in a straight production line around your working space. Ideal order: Enlarger to developer to stop-bath to hypo to washer to dryer. Stocks of paper are kept under enlarger shelf in light-tight drawers. If you hang up small gadgets on the wall, be sure they are within arm's reach of the operation you will use them for.





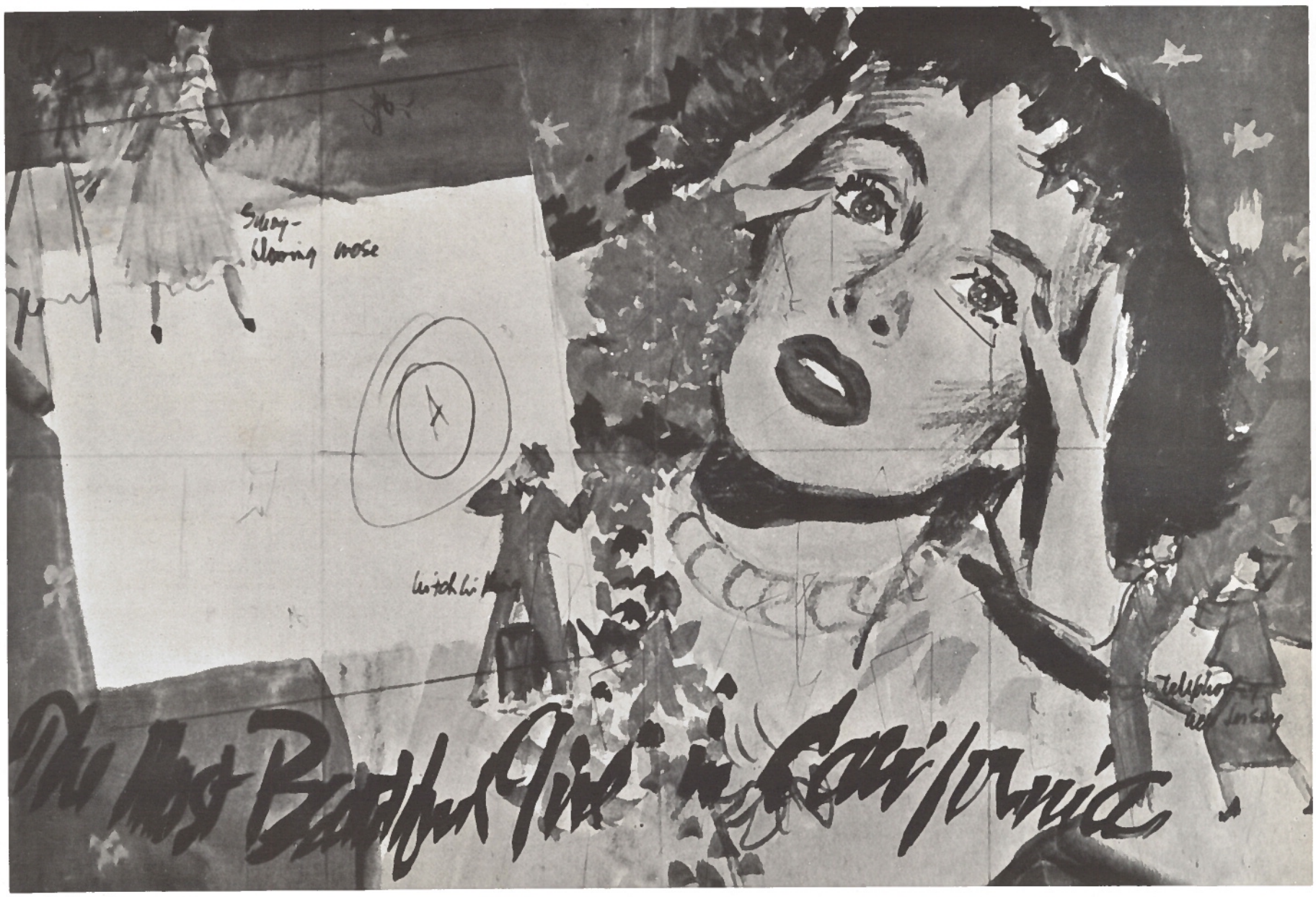
Filing negatives

Most of my friends stick old negatives away in a drawer somewhere. But in this business, you've got to know where your photographs are when you need them. The boxes you see in the picture are all that stand between me and complete chaos, and the system was evolved by the pressure of necessity. I have learned that negatives have to be filed with a few identifying notes, like names of people and dates. You never use all the material gathered for any particular job, and you'd be surprised how useful what's left over can be if you know how to find it later.

Rolleiflex rolls are cut into twos for ease in filing in boxes that also have to hold the 4 x 5 size. Jobs are classified as to client. For instance, a couple of dozen negatives and the identifying contact prints, after being put into glassine envelopes, might be filed behind a card in the *Cosmopolitan* box like this:

It is entirely possible, and even probable, that a year from now I might need some information about the story, or a schooner, or even a detail or two from B. Jones or Jane Smith.

I have discovered that travel shots, like palms, deserts, ships, airplanes and whatnot that accumulate after a few journeys here and there disappear if not promptly filed. So I keep the negatives in the files where I can find them, and the contact prints get dry-mounted into big albums. It is easier to locate a Paris street lamp if you can browse through big pages where your European trip is all laid out.



Rough Sketch.

Case history

Here is a play-by-play description of the part photography played in helping to produce an illustration. "The Most Beautiful Girl in California," a story which appeared in *Ladies' Home Journal* was a yarn about a girl who wished she was in New Jersey. The California climate hurt her sinuses, she hated the oranges and the smog and the young man who loved her had to hitch-hike clear across the country to catch her in the East. The plot seemed to dictate an unhappy-looking girl, but in view of the title of the story, a compromise was reached on the problem of her facial expression. Decked in brilliant flowers for the California touch, the model assumed a yearning expression intended to suggest that she longed for New Jersey. The drawing was designed around a big close-up of the girl. To carry out the rather episodic nature of the story, three small sketches were added covering some of the situations cross-country.

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This is the pose for the small sketch at the upper left. The heroine was supposed to suffer from California weather, which gave her sniffles. The dress in the painting was added after I had had time to bone up on California fashions. In the meantime, the action had to be portrayed in slip and skirt. This was the best of seven poses I photographed.

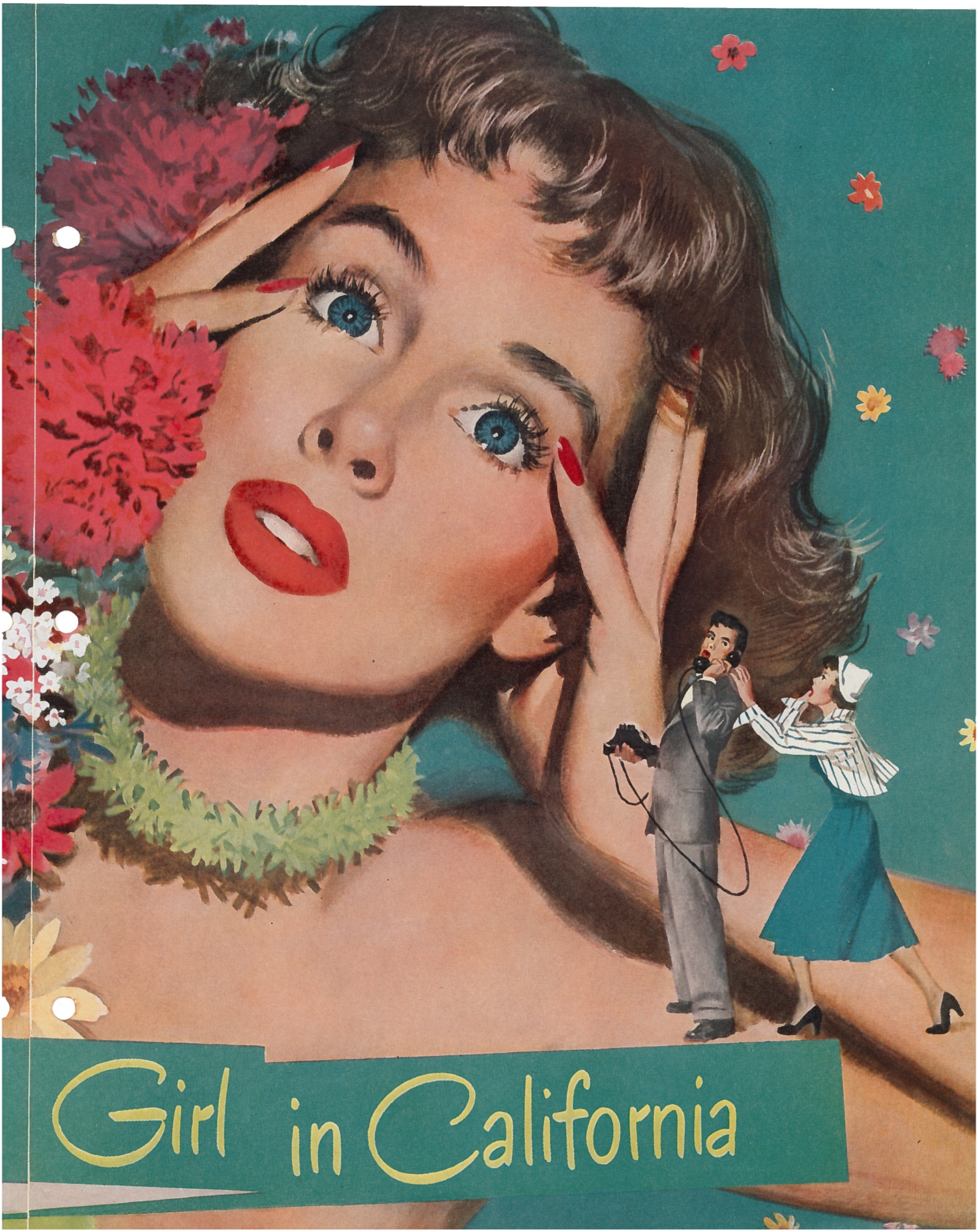
The male model was posed outdoors in hitch-hike attitude with suitcase. This was easy. I only tried two other variations of this pose.

This represents a scene in a tourist camp where the hero tried to cross up the heroine by telephoning her folks in New Jersey. This was photographed in the winter but the girl's dress was altered in the drawing to make the picture look like a summer scene.

On the tenth attempt, the model came up with this pose, which seemed to hit the happy medium. I liked number seven, but it did not compose as well on the double spread as number ten.

Following this page is a color reprint of the finished illustration as it appeared in the *Ladies' Home Journal*.

The most Beautiful


Girl in California

How I make a picture

by

lesson 7

MEMBER OF THE FACULTY OF

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Westport, Connecticut

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Techniques

Getting it on paper

The most mysterious, or most obvious thing about a drawing, depending on your point of view, is Technique. To an experienced artist the technique is obvious; to a beginner it seems to be an enigma of major proportions. Every year I get a fistful of letters beginning, "Dear Sir: Please tell me how to go about getting a technique." In the sense used by the writers of these letters, the word technique means the flavor of the drawing, the means by which it is distinguished from other drawings of the same type.

In the sense we are going to discuss Technique, it refers only to the manner in which the drawing is put on paper, the colors, pigments, pen strokes, ink, wash, opaques and so on. As advanced students, all of you will have had a more or less professional experience with most of these materials already. The types of paints, inks and pencils will be no news to you; but it will not hurt you to review these possibilities and it may suggest mediums of expression that might not have occurred to you before.

All illustrators have their pet mediums. Mine is water color, transparent and opaque. Some artists use a great many, alone

and in combination. This is fine, since it broadens their markets and helps to make each new job look different from the one before. To be able to manage the whole range of artists' materials means an incredible amount of experimentation. I regret that I am completely unskilled in the medium of oils. I envy the artists who understand oil and who habitually use it, as there are effects possible in oil painting not feasible in any other medium. Until I can manage the time to experiment with oil, this lesson will have to concentrate on other mediums.

Magazines today use black-and-white drawings, full color combinations of the two, and various combinations of black and one or two other colors. This results from the current limitations of printing presses. Eventually it is hoped that the majority of magazine editorial pages will be full color, printed in four separate impressions of black, red, blue and yellow from copper half-tone plates. (Gravure is printed from rubber rollers, but the drawings are the same.)

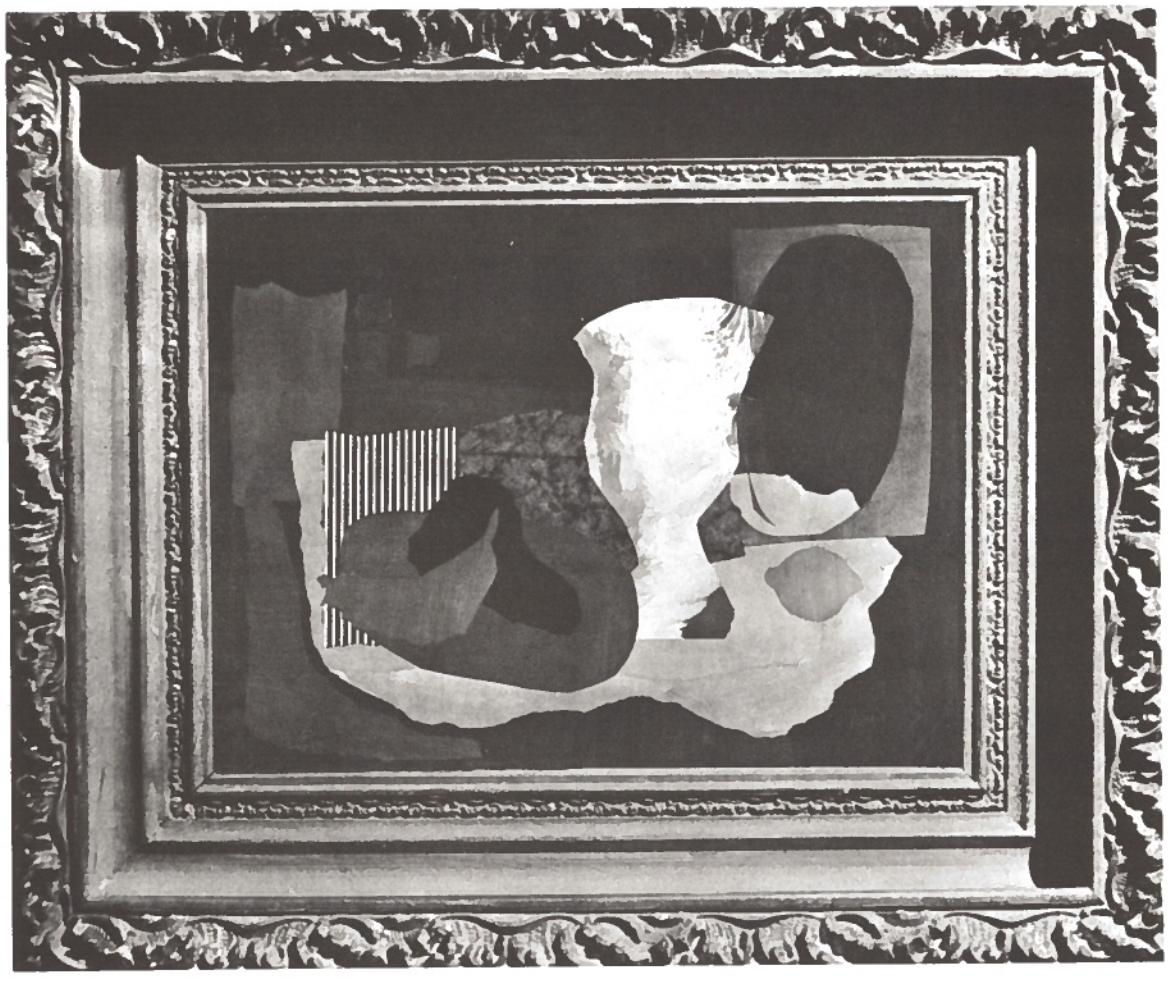
Here is a rough outline of the mediums appropriate to magazine printing requirements:

Black-and-white:	Pen-and-ink, dry-brush, pencil.
Full color:	Water color, transparent, or opaque. (Semi-transparent water color is called gouache.) Oil. Pastel (seldom used because pastel is hard to fix and the drawings are fragile.)

This method of classification has still further subdivisions. For instance, the character of a black-and-white drawing can be infinitely varied according to the surface it is made on. In one method, the surface can be scratchboard. With a wash of black India ink laid on with sable brush or airbrush, the drawing is scraped out in white with special tools. A pencil drawing takes on the character of the paper used. A linen texture, for example, will give the pencil lines the look of canvas.

One further classification might be mentioned: Trickery. It is quite possible to make an illustration using no paint at all. You might paste the whole thing up out of string, bits of wood, wallpaper, lace, or whatever. (On page 7 of Lesson 1 I showed you a cover for *Collier's,* made as a stunt out of cloth and wood.) Paste-ups are called *collage.* Recently I purchased a *collage* from the New York one-man show of William Harris, built out of colored paper. (Below.)

Theoretically there is no limit to the number of devices you could use except the limits of your own ingenuity. At various times I have tried gluing bows of satin ribbon to a drawing, bits of real ferns and grasses, cut-out stars, lengths of lace and other objects which are flat enough for the engraver to focus on close to the plane of a painting. These stunts should be used only for a logical reason, such as doing a child subject in colored crayons. Without a valid excuse, the wilder forms of this sort of thing come close to burlesque.



Rough sketch for illustration, made in opaque wash and Prismacolor pencil on one-ply Strathmore paper, three-quarters magazine size.

Plotting the pattern

Before you get very far in planning a picture it is necessary to decide on a basic shape for the dominant elements. I hate the word composition because the idea seems so much better expressed by a term like *rhythm* or *flow*. Every picture you do will have a certain number of basic requirements for space and subject matter. The rhythm of the drawing will depend on how skillfully you can juggle these fixed elements. The resulting diagram can be plotted in a silhouette.

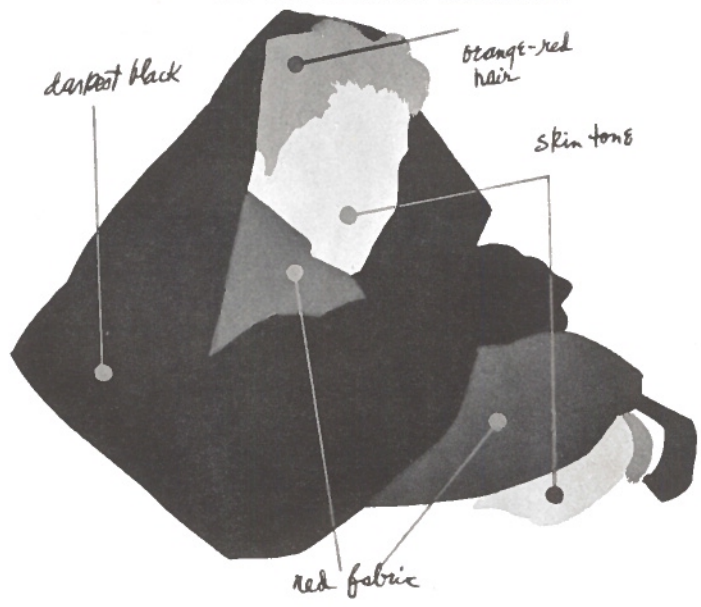
The fixed requirements of this illustration were these:

A. Roughly one-third of the double spread was reserved for copy.
B. The color scheme had to spotlight the red-headed girl.
C. The right-hand page was open to full color.
D. The left-hand page had only black and red.
E. The scene was backstage, and the clothes and accessories chosen had to be appropriate for a bit-part actress. Not too expensive-looking, but striking.

Because I wanted the figure of the girl to spread across both pages, I was restricted to either red or black for her clothes. It is hard to match full-color skin tones in red and black plates, so all skin areas had to be kept on the page at right.

To carry the pattern across the gutter it was necessary to invent a fashion device that might logically do it: in this case it was the black scarf. The scarf served two purposes – it formed a black frame for the red hair, and supplied the basic shape for the dominant area of the composition. The most effective adjacent color for red is green. Here I was unable to use a complementary color for the coat because of the color limitations on the left page. I painted the coat in a clear bright red, and the hair in a slightly lighter vermilion. I put a small touch of green in the small flowers underneath the chin. The sign "Dressing Room" in the background was painted in a grayed blue; otherwise, almost the whole picture was confined to red and black.

Silhouette showing basic shape of main elements.



Gray scale showing division of color intensities. It is as important to plan definite separations between color values as it is between hues. (Value: brightness, or place on the scale between light and dark. Hue: dominant wave length.)

Pencil outline on cold-pressed Whatman traced down from projection of sketch.

Darkest area applied first in wash of lampblack.

Red tone laid down on coat as next most important color shape.

Flat vermilion wash added to hair, and basic skin tone put in.

Mouth blocked in and modeling begun on shadow parts of face and hands.

Modeling carried further, hair accented with darks and lights, suggestion of highlights painted into scarf to suggest velvet texture.

The Girl with the NASTURTIUM RED HAIR
By ELEANOR GILCHRIST
5 minutes with her and Bill knew where he stood . . . in Love, and Outside

Illustration as it appeared in the *Ladies' Home Journal*.

Pen-and-ink

Pen-and-ink drawings take their general character partly from the surface they are drawn on and partly from the method of laying on the strokes and the type of pen point itself. This was done in India ink on three-ply Strathmore, which is a fairly hard surface with a slight grain.

Many variations in lines and textures can be used with ink by applying it with other means than a pen point. You can use a sable brush, a bristle brush, a pointed wooden stick, a medicine dropper, a ball of absorbent cotton, a roughly textured rag, a piece of carved art gum, steel wool, a felt-nibbed fountain pen, a ruling pen held against a hacksaw blade (this makes wonderful jagged lines) or any other method you can think of for special effects. A knife blade drawn against a tooth brush is fine for a spatter effect.

Many tricks are possible if you utilize waterproof and washable ink on the same drawing. You can achieve the appearance of a woodcut by using waterproof India ink in the wash-off method. This is done by making the high lights of the picture in opaque white (darken the paper first with a smudged graphite tone so you can see what you are doing — this washes off later), then spraying or brushing on a flat wash of waterproof ink over the whole thing. Hold the drawing under the shower for a few seconds. The opaque white areas will wash off cleanly, carrying the ink with them, and will show clean white paper. This can be very effective, using successive applications of colored inks.

Some inks contain aniline, which is a penetrating dye. If you wish to use them for their extreme brilliance, plan your work with care, as it is very hard to erase.

Pencil

Same drawing as it might be rendered in pencil. This was done with 5B, HB and 2H graphite pencils on one-ply Strathmore paper. Smoother paper gives less grain and more distinction to individual pencil lines.

Both graphite and Wolff pencil strokes can be smudged with paper stumps to give an over-all even tone of gray. Unless you spray your drawing with fixatif as you go along, it will prevent possible smudging from your fist if you rest your drawing hand on paper or some other support that does not touch the paper. Interesting effects can be obtained with the water-soluble pencils like Mongol by wetting and stretching the paper first, and then keeping it damp when you draw. Some brands of color pencils are gasoline-soluble, and must be removed from paper where necessary with Energine or a similar solvent.

Be careful in working with pencil to avoid a monotonous similarity of strokes. Try to indicate curved surfaces, such as cheek shadows and strands of hair, by the curve of your pencil line. As in water color, it is better to put in the darkest darks first, to anchor the accents; it gives you something to which to key your lighter tones. Decide in advance how many steps you want to show in your gray scale. Plot these areas first; make a gray scale with your pencils on a separate sheet of paper. You can compare the scale to any particular area later by laying it on your drawing.

Form the habit of making up controls like this. It saves work and gives you an accurate gauge of progress according to your basic plan. Few pencil drawings will stand extensive erasures, and if your job is crisp and shows few alterations it will look more professional.

Water color

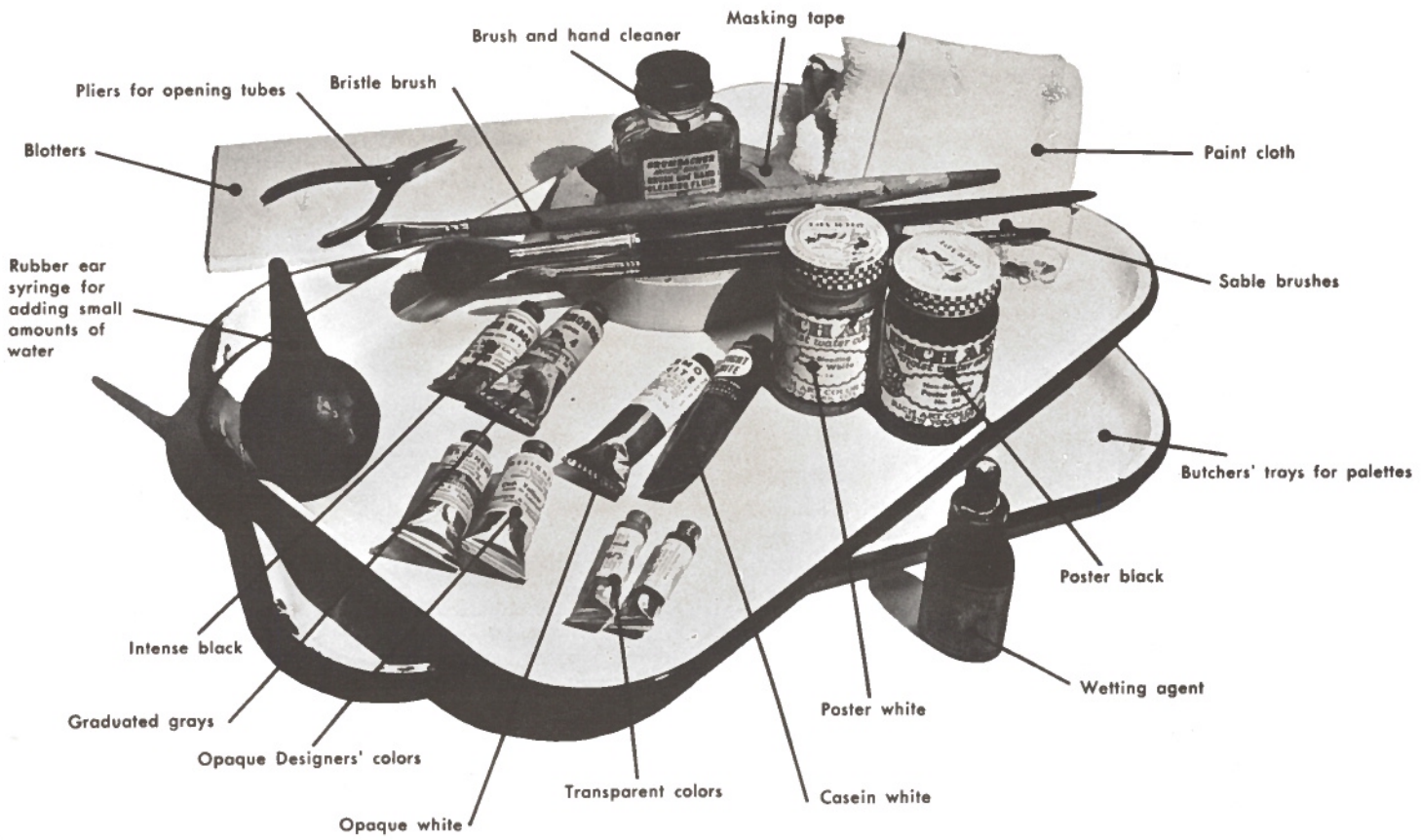
This picture was painted in opaque Designers' colors and casein white on Whatman illustration board, Surface No. 1. After deciding on a color scheme, batches of the basic colors were made up in jars and kept tightly stoppered, as this was a job that had to be painted by fits and starts over a period of several days. I mixed a basic skin tone for the girl, a slightly darker one for the man, and a third tone of grayed blue-green for the background.

The black areas of hair and jacket were put in first, and the faces painted second. This gave me the top and bottom of my gray scale of values, which made it easier to hit the right values in color in between. The girl's hat was painted in a flat tone of gray-blue first, the white petals being added as accents painted into the wet undertone.

The small pictures show one way of blending opaque skin tones from light to shadow. Adjacent light and dark areas are blended with a bristle brush which has been dipped in an intermediate tone. This works best when the paint is more dry than wet. For even smoother effects some casein medium can be mixed with the color. This slows up drying and gives you more time to work. However, such areas dry with a gloss, which may show up strongly if the rest of the drawing is flat. Solution: finish by painting or spraying with varnish, for over-all gloss.

Experiment with various whites for obtaining tints of opaque colors. You will find that a white like Permo White will dry absolutely hard and withstand considerable rough treatment. Casein whites like Dwight White will cover dark underpainting better than Permo White, but will not dry as hard and in damp weather may not dry at all. To paint over an area without disturbing it, so that it won't mix with the undercoat, apply a thin spray of lacquer fixatif first. I use Grumbacher Fixatif #556 for this purpose, sprayed on with an airbrush. If this makes the surface too slick to take another wash, a drop or two of a wetting agent can be mixed with the color.

Tools for water colors



Winsor & Newton Artists' Water Colors

*Carmine	Hooker's green #1	Cadmium yellow	Burnt umber
*Rose carthame	Hooker's green #2	Cadmium yellow, pale	Burnt sienna
Spectrum red	Viridian	Spectrum yellow	Sepia
Bright red	Cerulean blue	*Chrome yellow	Warm sepia
Cadmium red	Cobalt blue	Yellow ochre	Lamp black
Alizarin crimson	Permanent blue	Raw sienna	
Vermilion	Prussian blue		
Scarlet lake (new)	Indigo		

*Use the starred tubes sparingly, as these colors are fugitive and will not survive under strong light. For absolutely permanent work stick to the others.

Winsor & Newton Designers' Opaque Water Colors

Lemon yellow	Cadmium red, pale	Permanent green, light	Ultramarine
Spectrum yellow	Flame red	Permanent green, middle	*Light purple
Brilliant yellow	*Grenadine	Permanent green, deep	Spectrum violet
Cadmium yellow, deep	*Rose carthame	*Viridian lake	Raw sienna
Golden yellow	Alizarin crimson	*Cyprus green	Burnt sienna
Marigold yellow	Burgundy lake	Azure blue	Burnt umber
Cadmium orange	Alizarin rose madder	Sky blue	Van Dyke brown
Orange lake, light	*Havannah lake	*Periwinkle blue	Indigo

*Use the starred tubes sparingly, as these colors are fugitive and will not survive under strong light. For absolutely permanent work stick to the others. I use almost the entire list of available Designers' opaques. It saves a great deal of mixing on the palette, and the subtle differences in shades are more accurate than can be obtained by combining adjacent hues yourself.

Combinations of techniques

To add interest to magazine advertisements or illustrations it is frequently desirable to work in water color, pencil and pen on the same picture. Where a two-color page faces a full-color page it is sometimes necessary to switch techniques in mid-gutter.

This *Ladies' Home Journal* illustration shows how two such pages were joined by the device of clouds floating across the gutter, the heroine shown at left in pen-and-ink yearning for romance. Her dream occupies the right hand page in full color, complete with soft lights, sweet music and a Man.

The color painting, with clouds, was made separately, about one-quarter larger than magazine page size. The pen drawing was made twice the size. The two were reduced to the correct proportions by the engraver.

Illustration for *McCall's* in water color and pencil on colored water color paper.

Water color and pencil

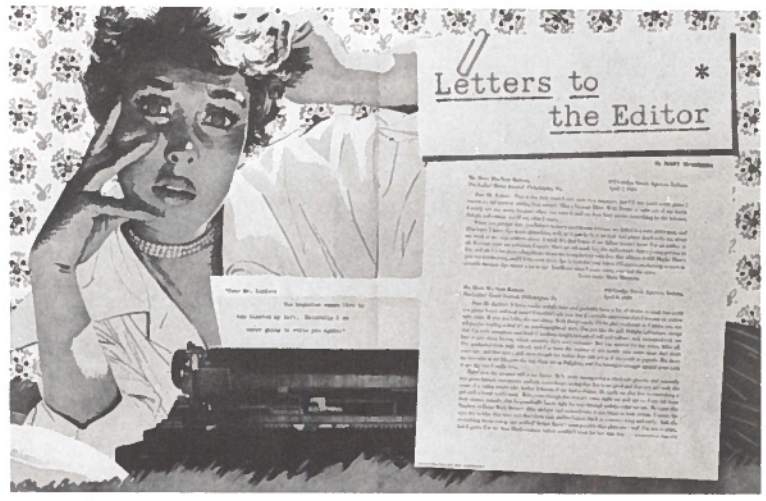
This illustration for a story in *McCall's* combined opaque wash and pencil in the same picture. It was painted on a piece of pink water color paper with a rough finish, which had been soaked in water and stretched on the drawing board with gummed tape. Only the heads, hands and the French Impressionist painting in background were painted realistically. The rest is sketched loosely in a reddish-brown Prismacolor pencil.

Since the picture was intended to extend to all four edges of the double spread, with a type block cut out at left in white, I felt that the magazine's cropping was unfortunate in cutting off the girl's right arm, which has the effect of unbalancing the layout.

Once you have had a sketch okayed, made the finish, and delivered it, the job is beyond your control. The client has the right, and sometimes exercises it, to crop, chop, slice, enlarge, reduce, embellish or change your work any way he sees fit. Fortunately, most art editors are individuals of such perception that subsequent rearrangements help, rather than damage, the total effect on the magazine page.

Drawing as it was published in *McCall's*.

Rough sketch



Page as it appeared in the *Ladies' Home Journal.*

Water color, pencil and stamp pad

This is another picture that was an unexpected surprise when it appeared in the magazine. Painted originally in red and black opaques on gesso board, it turned up in the *Ladies' Home Journal* in blue and black, giving an odd look to the lady's mouth and nails which turned out to be blue instead of red.

Construction details: The sketch was traced down on gesso board, and the head and hands drawn in BBB Wolff pencil over an airbrushed gray-pink tone. The shirt had a light gray tone blown on shadow areas, with fold indications in Wolff pencil. The blacks of the typewriter were painted in lampblack.

I made several preliminary experiments with the wall-paper design, and finally settled on the device of carving the design on the ends of two inch-square blocks of art gum, which I printed on the white gesso board with ordinary red and black stamp pads, commonly used to ink rubber stamps. The square edges of the art gum made it easy to space the images evenly. Art gum is easy to cut with a sharp razor blade. It is so fragile, however, that it barely lasted for the number of impressions I had to make.

Finished art in water color, Wolff pencil and stamp pad ink on gesso board.

How I make a picture

by

lesson

MEMBER OF THE FACULTY OF

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Westport, Connecticut

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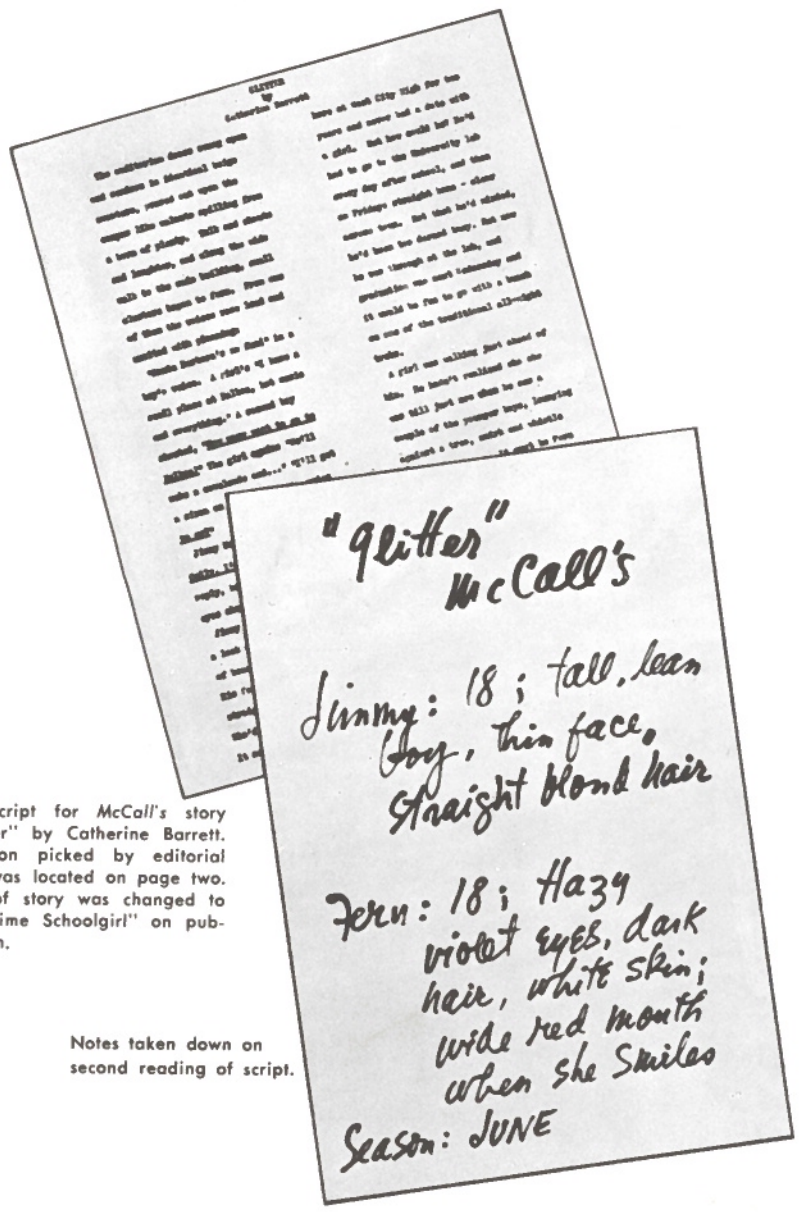
Part-time schoolgirl
"Don't treat her like a side show," they said.
"Forget she's a movie star!" And remember,
Jimmy told himself, she may be as lonely as you
BY CATHARINE BARRETT
ILLUSTRATED BY JON WHITCOMB
There was nothing to do but ask her.
He was probably making a fool of himself,
but it was too late to turn back now.

Illustration as it appeared in *The Ladies' Home Journal*.


"glitter"
McCall's
Jimmy: 18; tall, lean boy, thin face, straight blond hair
Fern: 18; Hazy violet eyes, dark hair, white skin; wide red mouth when she smiles
Season: JUNE

Manuscript for *McCall's* story "Glitter" by Catherine Barrett. Situation picked by editorial staff was located on page two. Title of story was changed to "Part-time Schoolgirl" on publication.

Notes taken down on second reading of script.

Reading the manuscript

One of the questions frequently asked of a magazine illustrator is: "Do you really read all those stories you make pictures for?" and the answer is "Yes, I certainly do." You read them over, every word, as many as three times. First, for entertainment and to get the story angle; second, to jot down notes on people, places and dates; and third, to check on any facts that may have been missed on the first two readings. Try to imagine you are watching a movie when you read. It will help to visualize a series of scenes as you go along, so that when you have finished you can pick out the two or three most vivid for consideration as illustrations. Some magazine editors pick a situation in advance for the artist, and mark it on the script. Others leave it up to the individual illustrator. After reading the story, he calls the editor to tell him what he has decided to use, and if this does not conflict with any other material in the same issue, it is time to go ahead with the rough sketch.

Some stories will be so lacking in action that a "mood" picture is indicated. This means that the illustration will characterize the story as a whole rather than a single literal incident. "Mood" pictures are also chosen for other reasons besides lack of action; sometimes they are built out of a logical extension of the story, or based on a reference to something quite outside the characters or action. An illustration is designed principally to convert thumbers into readers. It is the sales window for the manuscript, and it must arrest the casual magazine buyer and sell him on reading the story. For this reason the picture must be aimed at reader appeal as well as bringing the author's words to two-dimensional life. Each magazine has a slightly different approach to reader appeal, and these differences can be analyzed by a close study of the types of pictures they are currently using.

McCall's: Woman's angle paramount, using type-set captions and a predominance of white space.

Ladies' Home Journal: Accent on women's interests, likes "mood" pictures with tricky layouts.

Cosmopolitan: Uses many close-ups, "mood" illustrations, sophisticated layouts and elaborate hand-drawn captions.

Saturday Evening Post: Illustrations aimed at both sexes; uses many oblong and square paintings, few vignette edges; layouts conservative; moderate white space.

Good Housekeeping: Exclusively feminine appeal; ultra-modern layout with carefully designed captions and copy space.

Collier's: Masculine readership eliminates women's frills; more adventure type than "glamour" material.

Woman's Home Companion: Feminine approach to subject matter and layout, uses great variety of layouts featuring fashion and home furnishings in illustrations.

Red Book: Aimed at same audience as *Cosmopolitan* and *American*; conservative illustrations and layouts.

Jon Whitcomb

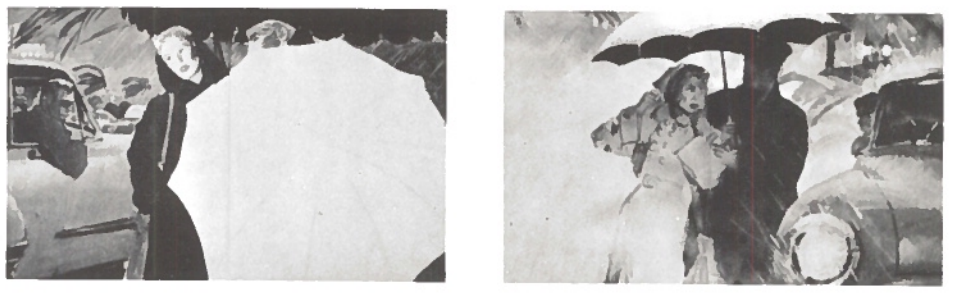
4

Story illustration

Institute of Commercial Art, Inc.

Four rough visuals showing various arrangements of four essential elements in story "Never Ride with a Stranger," by Frank Bonham, in *McCall's*. The four elements: hotel doorman with umbrella, girl, boy and car. Time: night. Weather: rain. A, B and C were selected to form basis of color sketches, and these are shown below, together with a fourth suggestion that occurred to me after doing the others.

McCall's picked #4 which seemed to fit the copy and heading requirements best. My choice for the picture was #1, but I was over-ruled.



Preliminary sketches

Illustration as it appeared in *McCall's*.

Beginning with the merest glimmer of a good idea, your first rough doodles will include several misses and maybe some hits. You pick the best ones and develop them into rough color sketches, somewhat more finished. By this time you and the editor will be able to tell which is the best of this group, and you pick that for the final illustration. This sketch routine, starting from scratch, so to speak, serves two purposes: A steady progression of improvement by elimination, and a means of forgetting unessential details. Items which turn out to be superfluous in telling your picture story can really clutter up the planning. For instance, this scene in "Never Ride with a Stranger" was packed with details that never got into the picture. The heroine was standing under the canopy of a small Los Angeles hotel, with Mexican travel posters near the entrance. Pedestrians and cabs poured past the hotel. Across the street was a cafe. After reading the story and checking with the art editor on the type of picture he wanted, I did research on Los Angeles hotels, types of taxis and street lamps, and obtained some Mexican posters from a travel bureau. Out of all this information the only item I used was a street-lamp. In the course of making two sets of sketches, all the nonessentials were dropped.

Progression of models

In the case history on page 5, no models were called in until I was ready to start my finished illustration. This procedure is the best, because your okayed sketch gives an exact plan for model poses and you can devote all of the model's time you are paying for to perfecting one pose. Occasionally it is necessary to call in models at an earlier stage. Here is a summary of the steps in producing a picture for the story "The Incantation" in the *Ladies' Home Journal*. After the finished illustration was delivered, the magazine asked me to add a pink cloud to the hand area where skin tones crossed the gutter. This change made the transition easier between the true flesh color of the left page and the cold mixture of red and black half-tone on the right.

This was a yarn about a girl who discovered that by just thinking about a magic phrase she could cause men to fall at her feet. The basic situation therefore had in itself a better illustration idea than any of the individual scenes in the manuscript. This kind of picture sums up the story as a whole as compared to those which literally portray one specified section of the narrative. My ingredients, therefore, would be a girl with men around her in various stages of infatuation. The problem was simple enough so that I made only two rough color sketches for the art director to choose from. In order to place the men, I needed an accurate guide for the girl's anatomy. She had to spread across two pages, with full color at left, but only two colors (black and red) at right. Space had to be left for a hand-drawn story

title. I needed to know exactly how much space a girl's head, shoulders, arms and hands would occupy, how much foreshortening would be necessary on elbows, and how big I could get the figure on a 2-page spread without crowding copy and title.

Sequence of sketches and models:

1. Made doodles of various possible positions for girl's head and hands.
2. Photographed girl in these positions, and several more that occurred to me as we worked.
3. Made two rough color sketches above.
4. Art director okayed #2.
5. Working from sketch #2, I posed a male model.

Mood illustrations

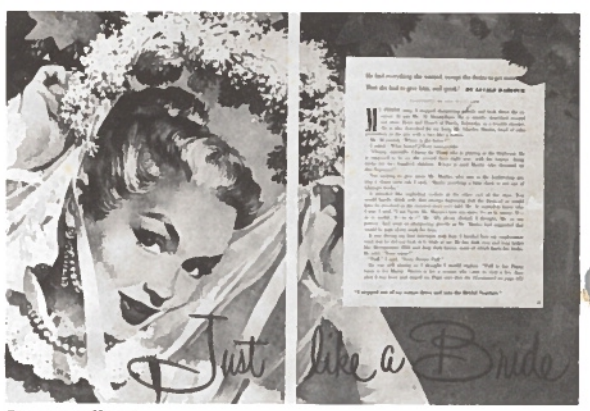
Cosmopolitan—"The Spies"—None of this group of illustrations show actual scenes from the stories. They are intended only to indicate the general *flavor* of the story. "The Spies" was full of high-class intrigue, and seemed to call for the conventional symbols associated with such yarns. I felt that these symbols would sell the story better than a situation picture. Items: champagne glass, fancy theatrical clothes and a Mona Lisa expression on the heavily shadowed face of the lady plotter. The picture was originally painted in full color at left, red and black at right. Therefore, the gloves and the design on the scarf had to be red. On going to press, the magazine make-up department found that a change in position made it necessary to print the right-hand page in *green*. Since there was no time to alter the painting, the left-hand glove was left in red, the right-hand glove was shifted to the green plate, and the engraver changed all of the red pattern on the scarf on both pages to the green plate. We decided that a fashionable international female spy might start a new fashion by wearing one red and one green glove.

Ladies' Home Journal—"A Little Madness"—This was an account of a middle-aged author reliving his youth in a movie made from one of his stories. The scene shown in the screen area was invented to fit a situation never actually described. I wanted it to look like a typical Hollywood Technicolor shot, showing a desert island setting with two lovers clad mostly in flowers. This part of the layout had to be dreamy and romantic to offset the somewhat uninteresting and stiff design of the two pages. The whole point of the story was contained in the contrast between the young man on the screen and the mature man in the projection-room chair.

Ladies' Home Journal—"The Scientific Approach"—This was an office story based on the difficulties of career girls and their bosses. There was nothing very colorful in either the setting or the action on which to base a women's-magazine illustration. A conflict between the boy and the girl, however, led to a picture idea. In the slang sense of the word, the boy "framed" the girl. The magazine wrote a picture caption *"The Approach Was Smooth . . . But a Smart Girl Ought to Know When She's Being Framed"* and I designed a picture around the pun. My layout consisted of several kinds of picture frames arranged at angles around the heroine.

Cosmopolitan
Special Effect: Newspaper stock. The plot of this story concerned a middle-aged couple who speculated on the stock market. The magazine felt that its readers would prefer the emphasis on a young couple who figured briefly in the story but who had nothing to do with the main theme. I painted the figures first in the middle of a sheet of Whatman Board, and then pasted down actual pages of the New York Times financial section around them. The ticker tape was drawn in light red on 1-ply Strathmore paper, cut out with scissors and then pasted down over the newsprint.

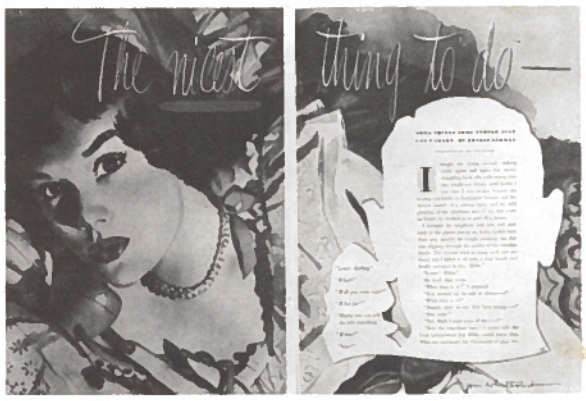
Cosmopolitan
Special Effect: Painting in a low key corresponding to a 75% gray. The right half of this picture was originally commissioned as a cover. The magazine thought that if it was painted with a dark blue haze it might be more effective. It was, but the dark blue tone cut the visibility to about 24 inches, far too short for newsstand effectiveness. The editors liked the picture, however, and used it subsequently as an illustration. It is the only picture I have ever done in so low a key. For an effect of this sort, the simplest way is to paint the picture in a high key and then cover it with a sheet of Bourges Colotone, a plastic sheet of great clarity which comes in all colors and intensities.



Cosmopolitan
Special Effect: Transograph Contak Shading Film in white was pasted down over the veil areas. The same thing in larger dots was used over the neck area to suggest part of the bridal gown. This was interesting as a stunt, but hardly improved the drawing. The dots were too regular and gave the painting a mechanical look.

Ladies' Home Journal
Special Effect: The device of using musical notes in pastel colors as an intermittent decoration around the copy block and over the painting of the girl.

Cosmopolitan
Special Effect: In this story of a girl in a newspaper office, the drawing of the girl and the background of newspaper news columns were combined by the engraver in making the plates for reproduction. The caption was hand-lettered to look like the printing on the paper strip that comes out of a news ticker.



Cosmopolitan
Special Effect: Giving the copy block the shape of a man's head with telephone.

Cosmopolitan
Special Effect: Music staff used as a decorative background indicating the general nature of the story about a girl singer. The curve of parallel lines crosses the gutter and holds the two pages together.

Cosmopolitan
Special Effect: Wavy dot pattern (stripped in by engraver) in the secondary color connects the two pages and forms a background for the story title and a frame for the copy block. This spread was printed in black and green.

Special effects

In executing illustrations for magazines it is always desirable to add something unusual to the painting or layout. Some of these tricks work fine, and add to reader interest. Stunts which do not quite come off, have only minor effect, or reproduce badly are better left out. Those which help to tell the picture story and make the illustration more attractive are justified in their use by artists who want to keep their work fresh and out of the groove. Most of us experiment constantly, investigating new materials, paints, layouts, and any other device to vary the monotony. Successful variations are always imitated by others, and when that happens have to be abandoned. I am thinking particularly of a way of painting high lights I became fond of some time ago. I had a slight astigmatism then and points of light such as the glitter of jewelry or stars appeared to me not as points but as star-shaped brilliances criss-crossed with lines. Since I saw things that way, I painted them that way. The trick became widespread, and I no longer use it. Besides, my vision has improved, and the stars have stopped showing themselves to me covered with fuzz.

"The Change Within" covered the romance of a little girl with a sailor she met on a train. In using large figures filling one of my two pages, I had little room left over to indicate the setting. The magazine felt that it was enough to show a Pullman chair in outline, a shape which accommodated the copy and held the spread together by extending through the gutter. This is an extreme example of simplification for emphasis, and of using a single outlined shape to suggest a complicated setting.

In this picture it was necessary to plan a workable device to indicate the paint business. This atmosphere was furnished by an allover pattern of paint buckets. The background for this pattern was a middle tone of pink with the buckets in white, against which I silhouetted parts of the three figures in the story. Although the device was simple, the final effect was not, and the two pages gave the impression of being rather crowded. It is possible that further research into the mechanics of commercial paint might have yielded a better decorative idea.

"Torch Parade" used the device of a montage to simplify the central idea. The story was about a young crooner who hypnotized women over the radio. An unreal quality was given the heads in the background by making them bigger in scale than the boy at the microphone, and only three girls' heads were shown so that they could be as large as possible on the two pages. The foreground figure was painted in sharp detail, while the girls' heads were blurred and diffused, and covered with a pale blue-pink tone.

Jon Whitcomb

Story illustration

Institute of Commercial Art, Inc.

The Simple Picture vs. the Complex Picture (Cont.)

My own preference is for simplicity, but sometimes the crowded picture wins out. The four sketches on this page for "Christmas Gift" in *McCall's* show what happened to an attempt of mine to simplify a shopping scene in a department store. The manuscript specified the Christmas stampede as a setting, with a small drama being enacted in it between a floorwalker, a small boy and a pretty girl. In the first three sketches I showed only the principal characters at the electric train counter, ignoring all the rest of the crowded store. The sketches were rejected by *McCall's* on the ground that they did not suggest the frantic bedlam associated with holiday shopping. To satisfy the editor I had to make a fourth suggestion showing the entire toy floor, plus part of the ceiling and a crowded escalator. In the final painting about thirty figures had to be drawn in considerable detail, with hundreds of others merely suggested. I still think the whole thing looked pretty cluttered. But it told the story of the Christmas rush.

The simple picture vs. the complex picture

Here are four sketches for a story called "The Vaccination." It was not a triangle situation, although there were three principal characters, two brothers and the wife of one. The plot grew out of the happiness of the married pair and their concern over getting the unattached brother into the same state of bliss. All three had careers and lived together in a small Manhattan apartment. The story was full of interesting locations and lively action, but no *single* situation appealed to me as being characteristic of the main story line. I decided to boil the elements down to the two men, the wife, and a floor plan of the small flat. I felt that attitudes and facial expressions would interpret the relationship between the three people, and that a blue-print diagram of the apartment might be enough to set the scene. These sketches show how I combined these elements in several ways to tell the story. The magazine chose No. 4.

Designing an illustration to cross the gutter

Cosmopolitan

Problem: Beach scene, pretty girl, extremely long story title. This called for an unconventional pose to add interest to a rather corny scene. Before making a sketch for the editor I posed a model in a number of unusual attitudes. Only one or two of these met the requirements of looking plausible and still being off the beaten track. This pose was chosen for the final picture because the hands, feet and head are well away from the center of the double spread. The vertical white line of the gutter does not interfere with visibility.

Ladies' Home Journal

Problem: Two women dining together do not constitute a very thrilling picture. Here two menus were arranged to supply enough white space for the story title at left and the copy block at right. To suggest the character of a smart restaurant a rather free adaptation of a Joan Miró mural was used above the banquettes. The gutter slices down between the two women, making a logical division. This results in a static layout without movement, but the spread holds together by means of the red banquette and background, focusing the reader's attention on the facial expressions of the women.

McCall's

Problem: Indoor skating rink, a pair of young lovers skating together in the middle distance, parents of the girl close-up. Rather than enlarge the area occupied by the older people so that they would spread across two pages, I felt that another device should be used to cross the gutter. After making several rough sketches showing the structure of the roof, I found that in some rinks wooden benches border the ice. I left out all the rest of the background and drew in three benches at the bottom to join the two halves of the picture. The ice is not shown at all, since the unmistakable skating pose of the smaller figures tells the story.

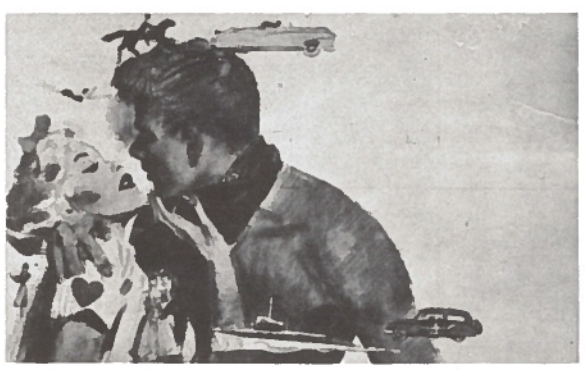
Jon Whitcomb

Story illustration

Institute of Commercial Art, Inc.

The manuscript for this ***McCall's*** story was called "Lissa, My Darling" and concerned a sheltered debutante with lots of money who fell in love with a farmhand. Suspense in the narrative was built up by visualizing events through the eyes of the girl's mother who believed right up to the surprise ending that her child was romancing a rich young man. There was little action in the narrative and it was necessary to invent some for the picture. There was a brief reference to a week-end the debutante had spent at her roommate's country place, where I assumed she had met the farmhand. Two background features ordinarily found on farms of the wealthy are stables and haylofts. The first two sketches show attempts to work out a romantic situation against these settings. Finally I added a third sketch showing a close-up embrace studded with small spot drawings of seven activities associated with millionaire establishments. *McCall's* picked sketch No. 3.

Here is the scrap I assembled for use in painting the picture. I used photographs of my own cars for the automobiles, and the yacht was adapted from a page in the Chris-Craft catalog. The young man in the love scene was adorned only with a scarf around his neck, so that there would be no way for the reader to tell whether he was the farmhand or the rich young man. One of the most important rules in planning an illustration is: *Never give the story away.* A picture can explain or even elaborate on an author's original material, but it must never wreck the suspense. A surprise ending must never be canceled by giving it away in the picture. This story depended for its effect on a last-minute switch in identity, and it was a secret that had to be kept by the illustrator as well as the author.



Finished painting

How I make a picture

by

John Whitcomb

lesson 9

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Jon Whitcomb

Color – covers

Institute of Commercial Art, Inc.

Color

The intelligent use of color can mean the difference between a striking picture and an ordinary one. Each artist must plan his own approach to it. Although color harmonies can be analyzed and planned according to several mathematical systems, the use of color should be a personal thing based on your own preferences.

Most people have one or two favorite colors, or a couple that they dislike. Pet colors are not permanent. I have been through a Red Period, a Dark-Green Period, a White and an All-Gray Period. Right now, the color I vibrate to ardently is blue-gray. I would like to own a blue-gray car. My favorite suit is blue-gray. (Next month I may change to maroon.)

In recent years, technical advances in physics and chemistry have made brighter colors available to the public in such materials as automobile lacquer, ceramics, plastics and textiles. Chemistry has made artists' colors clearer and more vivid than they used to be. Printing inks are better and current production techniques make it possible for magazines to present the colors of a painting in a version very close to the original. It is good business for the artist to take advantage of these opportunities and put color to work.

If you would like to start your research into color by investigating a couple of mathematical systems, I recommend Munsell and Ostwald.*

The Ostwald theory reduces color harmony to a series of equations. Not being a bear for arithmetic myself, I think I might find it cumbersome for everyday use; but the basic theory is sound and every artist should be familiar with it.

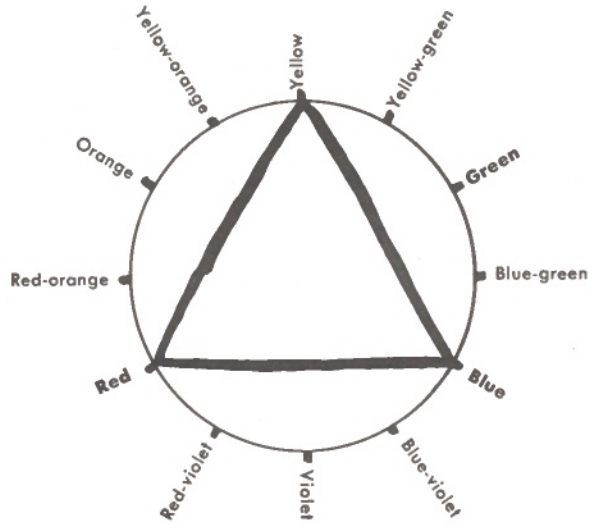
Here are a few basic rules to follow in planning a picture for color

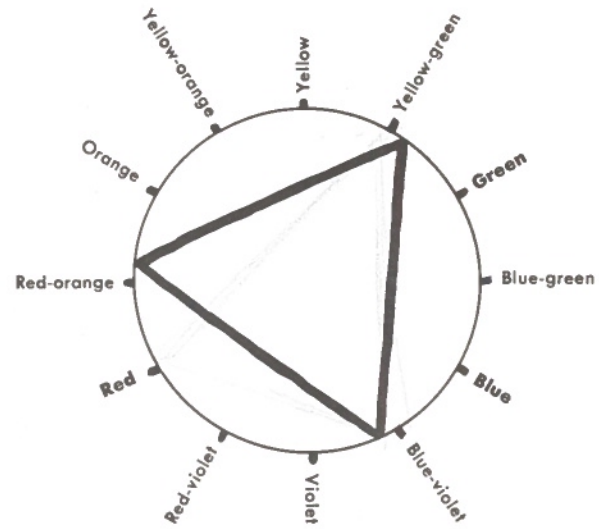
Emphasis

- Save your brightest color for accenting the most important part of your picture.
- Having decided on this color, arrange to increase its horsepower by using grayed complementaries around it. (Let us say the brightest color is yellow used on a girl's hat. To pop it out, you surround the area with a gray-violet, the complementary color to yellow.) Colors located in the yellow-orange section of the spectrum have the highest visibility. A yellow flower can be seen farther than a red or blue one.
- Segregate your colors on the gray scale and be sure the intervals between values are definite.
- Do not use similar size areas of two colors which have the same darkness or lightness. (Do not use similar size areas for anything. See "Rhythm.")

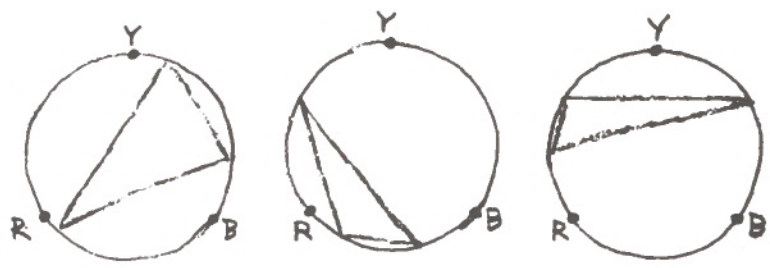
Harmony

Most theories of color harmony are based loosely on the laws of *irregularity*. According to this, *regularity* results in the use of inharmonious combinations. (For example—red, yellow and blue used in equal areas with equal intensity; or green, orange and violet; or any other combination arrived at by placing an equilateral triangle inside a spectrum circle.)





The law of irregularity demands that the triangle inside the circle have unequal sides. Such a diagram would look like this:



By spacing the three points of the triangle at unequal intervals, you arrive at a pleasing color harmony which can be varied by merely spinning the triangle inside the circle. You might call this the "Hue Rhythm."

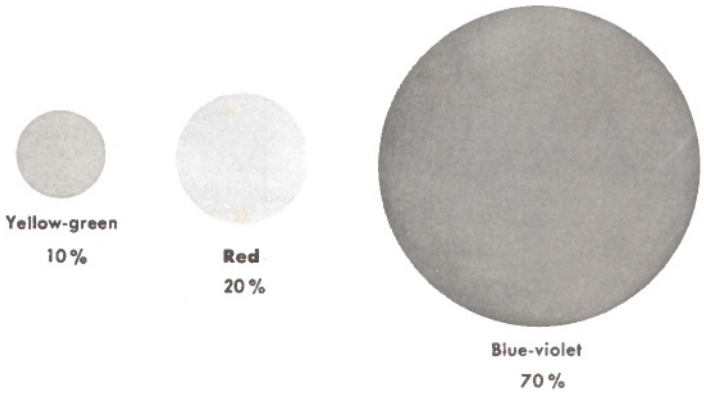
*References
The Munsell Color System, by T. M. Cleland
Basic Color, An Interpretation of the Ostwald Color System, by Egbert Jacobson

Rhythm

Let us say the points of your triangle indicate yellow-green, red and blue-violet. So far these colors have equal brightness.

You add "Brightness Rhythm" by varying their relative position on the gray scale. For instance, you could leave the yellow-green full strength, lighten the red with white, and darken the blue-violet with gray.

This color combination will be further improved by varying the size of the areas they will occupy in the picture. This could be called "Area Rhythm." You might choose proportions like this:



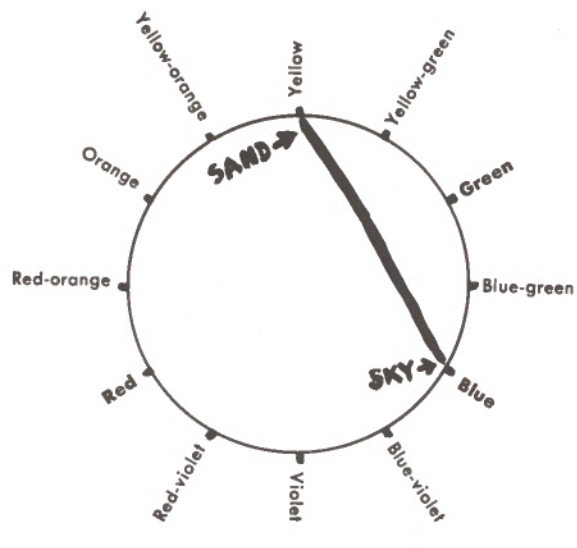
The sample three-color harmony we have just mentioned fulfills all three of the requirements for the expert use of color —Hue Rhythm, Brightness Rhythm and Area Rhythm.

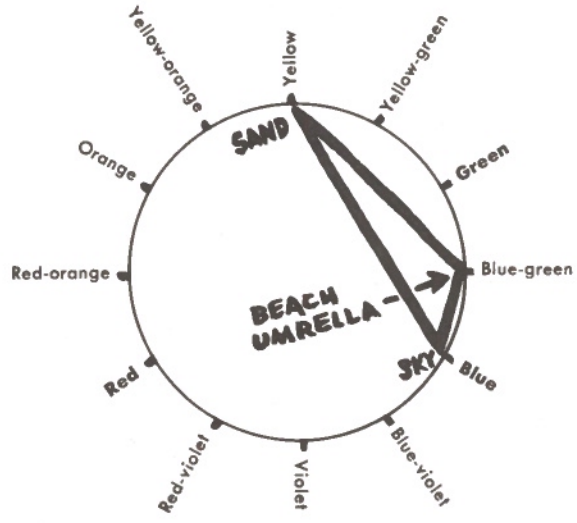
Keep in mind that colors have important effects on each other. A gray area surrounding a spot of bright yellow will appear violet (the complement of yellow) to the eye. Stare at a spot of bright yellow on white paper for a few seconds. Close your eyes and the after-image will appear violet.

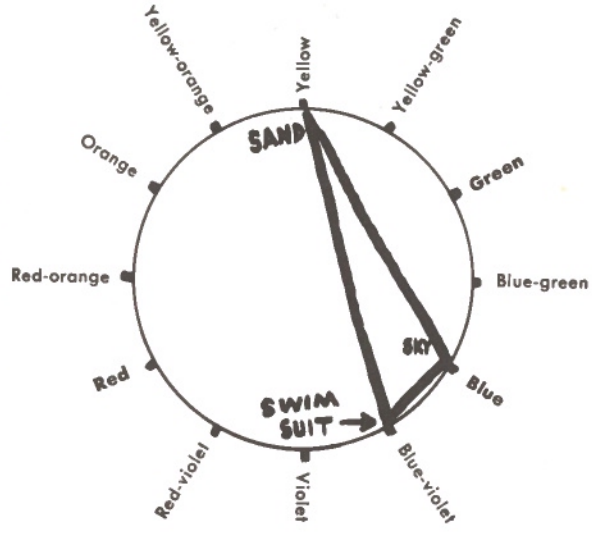
Green looks greener when shown with red. Orange looks more intense near blue. These examples are mentioned to show how the mechanics of seeing influence the effect of color schemes.

On beginning a drawing, always make a few of these small diagrams on the margin of your board. Start with a circle like this ◯ and make dots on the circle labeled this way.

Now indicate a triangle with unequal sides, starting with whatever fixed requirements the job calls for. By fixed requirements I mean one or more colors that you cannot leave out, such as a beach scene which will mean blue for the sky and a grayed yellow for the sand. If these areas predominate, you will almost certainly have to assign two of the points of your triangle to B and Y.







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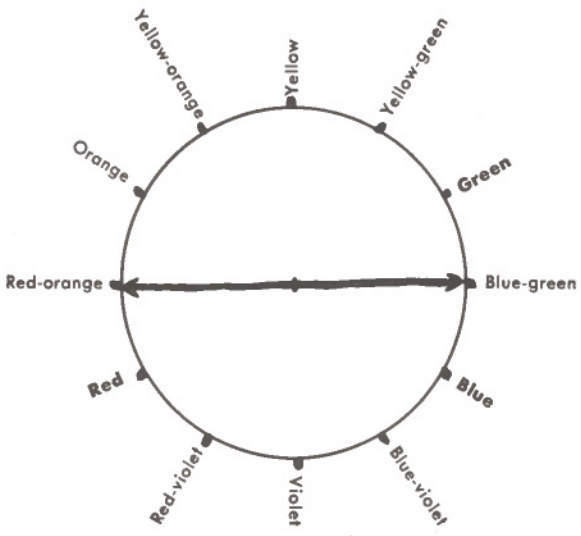
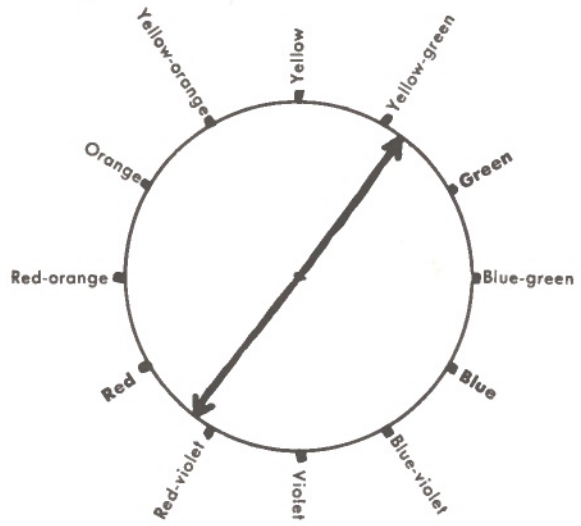
The circle diagram comes in handy because any line drawn through the center will strike the circle at two opposite points which will give you complementaries at a glance.





You will notice that this sort of quick color doodle leaves out grays and mixtures of primaries like brown. The Munsell and Ostwald systems solve this by going into solid geometry, conceiving of the color diagram as being a sphere with the clear spectrum colors running around the equator, with black at the South Pole and white at the North Pole. Proportional mixtures of colors on the surface of the sphere and those of the gray scale running up the sphere's axis supply all the conceivable mixtures of spectrum hues and black and white. Unless you can build or buy a working model of this imaginary color planet, you are going to run into difficulties trying to work out these complications in a pencil doodle.

Rules for simplifying color problem

As a short-cut, here are some rules to keep in mind which will simplify the problems of adding black, white and grays to the spectrum colors.

1. Any step of gray on the black-to-white scale will harmonize with any spectrum color.
2. Any three colors selected by the triangle method can be mixed with black, white or gray in any proportions and will still harmonize.
3. Any mixture of two or more colors selected by the triangle method will harmonize with all of the original colors.
4. The perfect color harmony is *one* color. To prove this, do a sketch in the most hideous combination of colors you can think of – for instance, green, violet and orange. Spray the whole thing with a transparent wash of a fourth strong color and see how quickly the unpleasant effect disappears. If you have used red for the fourth color, the red will cancel the green, change the orange to orange-red and warm up the violet. Your color scheme now becomes harmonious because it is dominated by variations of a single color – red.
5. Selecting a group of colors close together on the circle means a foolproof color scheme. For instance: yellow, yellow-green and green; or red, orange-red and orange.
6. The dominating color method of figuring out a pleasing harmony also applies to black and white. Colors diluted with white are referred to as tints, and a drawing done this way is said to be in a "high key." A drawing in which everything has been taken down in value with dark gray and black is said to be "low key."
7. Two adjacent colors like green and blue-green bear about the same relationship to each other in a drawing as the soprano does to the alto in a song duet. Green and red, on the other hand, although they are the strongest possible contrast to each other, do not please the eye when used together. Here again the similarity to music comes in. Green and red resembles the combination of a basso and a soprano.
8. Be careful in your use of two colors like green and red. Because they are exactly the same intensity on the gray scale, they fight with each other when side by side. Any two strong colors which vibrate are unpleasant used together. Tint or gray one or the other.
9. In planning an illustration, do not forget that a picture with figures gives you another fixed point on your triangle. This is skin color, which must be taken into your calculations. Skin is a tint of yellow-orange, slightly grayed. If you are painting a pretty girl close-up, the skin will be your dominant color and must be harmonized with all the others.

Hearst's International combined with
October, 1949 · 25¢
COSMOPOLITAN
The Case for Chastity in 1949 BY MARGARET CULKIN BANNING
SORORITIES · PHONY CITIZENS · NICKEL CANDY BARS · DESIRABLE WOMEN
8-DAY WEEK · SHOW PEOPLE · BRAIN SURGERY · PEOPLE NAMED SMITH
SPECIAL NOVELETTE OF THE MONTH "A Leaf Out of the Book"

Courtesy Cosmopolitan Magazine

Covers

The cover of a magazine is like a woman's dress: it decorates the contents and advertises what is inside. Because almost all magazines depend on newsstand sales for part of their circulation, covers must be designed to capture the buyer from a distance. This might be described as "Carrying Power," or "High Visibility."

In the case of new magazines just launched on the public, some unusual visual trick must be added (*Flair*); older publications with familiar names rely on variations of their own well-known format (*Saturday Evening Post*). Because my professional experience has been limited to magazines of the latter type using pretty-girl covers, the discussion here will be limited to this field.

My remarks on the subject of fashions in clothes and people for story illustrations apply even more directly to the problems of magazine covers. Each new version of a pretty-girl cover requires styling, both of the girl and her accessories. Covers are conceived and painted from three to five months ahead of publication. This means that you may be working in 100° July heat on an October subject involving football atmosphere or snowballs. Aside from the mental adjustment the difference in temperature requires, you must consult your crystal ball for accurate predictions on October styles. Clothes, accessories and girl must all reflect October rather than July.

As an example of the July-October combination, here's one which appeared in October, 1949, on *Cosmopolitan*. The predominating colors, red and brown, made it easy to suggest Fall, but the fashion gimmick was a little harder to arrive at. One day while visiting a hat stylist on business involving another job, I saw a small leopard fur beret. I borrowed the beret and

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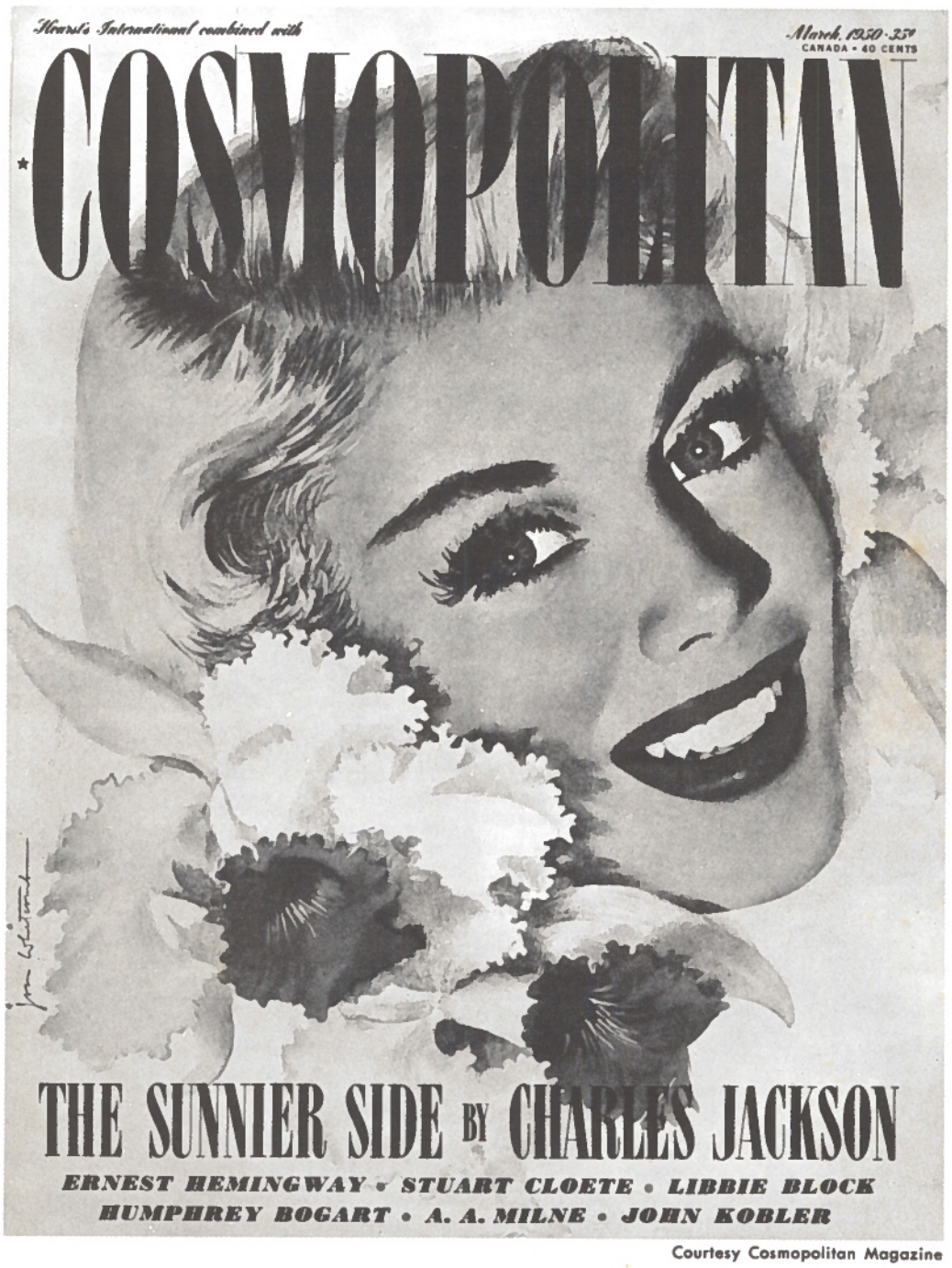
posed it on a model wearing white gloves. The general effect struck me as rather tame – round face, round beret, and no especial appeal in composition. I made a sketch anyway, and before it was finished I had added leopard spots to the white gloves, painting them to look like fur. I suppose there have been things, including gloves, made out of leopard skin as long as there have been leopards, but I felt that leopard gloves were just enough out of the ordinary to be a legitimate fashion touch here. Besides, it made a strong horizontal flow across the center of the page, disguising the circular head effect I disliked before.

In the following winter, leopard spots climbed right up on the top of the hit parade, turning up on belts, handbags, lounging pajamas, skirts and men's shorts. A New York shop for men did a brisk business in leopard shoes made in Africa at $60.00 a pair, and General Motors showed a leopard-upholstered convertible at the Waldorf-Astoria. Price: $30,000. As I write this, plastic car seat slip covers in a leopard design are being sold for $1.89, which means only one thing: Leopard has hit the bottom, and in fashion argot has become a Ford. This means no more use of it for an illustrator until it has became high style again.

The cover with orchids was designed to fill an unusual requirement: it was to be a spare cover, for use in an emergency, and had to be appropriate for any of the twelve months. This prevented the use of any fashion ideas such as scarves, jewelry or hats, as they are tied to particular seasons. Consequently, a seasonless flower was chosen to decorate the girl – white orchids. A variety with red centers was used for color accent. The drawing was done in extremely high key with no dark areas to interfere with the lettering which ran over it at top and bottom.


Hearst's International combined with
COSMOPOLITAN
March, 1950 · 25¢
CANADA · 40 CENTS
THE SUNNIER SIDE BY CHARLES JACKSON
ERNEST HEMINGWAY • STUART CLOETE • LIBBIE BLOCK
HUMPHREY BOGART • A. A. MILNE • JOHN KOBLER

Courtesy Cosmopolitan Magazine

HOW I MAKE A PICTURE

by JON WHITCOMB

ASSIGNMENT:

Illustrate a love story:

Publication: Woman's Magazine

Audience: Housewives, young career women

Situation: Any incident suggested by the following script:

"April Jones put a last dab of Sniff d' Amour under her ears and ran down stairs. The house was quiet and she wondered where everybody had gone. Since her eighteenth birthday the racket her younger brothers made got on her nerves. Now there was a sudden calm and she floated through the living room and out onto the rear terrace feeling expectant and excited. She was wearing her first Paris dress, backless and as blue as her sea-colored eyes. Her dark blond hair framed her face with honey and amber. The wind came softly through the palms and gently moved her short bangs back and forth across her brow.

She waited for Tony's ring. When he came she had no idea what she would think, what she would do. So long since she had seen him, she -- April jumped. The doorbell! She flew through the deserted house and down the hall steps to the front door. Tony opened the screen and stepped in. Without a word he took her in his arms. For a moment they were motionless.

Then he released her arms and moved his lips through her hair. "Darling, darling," he said, and April felt as though the house were moving away under her feet and she could hardly breathe.

"Can't breathe," she murmured, and held him at arm's length. "Let me look at you."

Noses touching they looked deep into each other's eyes, and then, helplessly, they kissed, feeling time vanish. It was a long time before he stirred. He picked her up, with her arms around his neck and her cheek buried against his collar and carried her into the living room.

* * * * * * *

You should not indicate lettering or type on this picture. Artists who supply story illustrations and pictures for advertisements are not concerned with lettering. This is done by specialists. The artist usually completes the drawing beneath the space left for the type.

Be sure to follow the instructions given on the yellow "Introduction" and "Mailing" sheet.

No paper or canvas must exceed 15 x 22 inches. Do not send stretched canvases. They are too easily injured in mailing. Remove them from the stretcher and send them flat between stiff cardboard. Be certain they are dry and cover the painted side with wax paper to prevent sticking. It is not necessary to put a mat on your pictures.